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HOLLIS DANN MUSIC COURSE

FIRST YEAR
MUSIC

HOLLIS DANN

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FIRST YEAR MUSIC

ROTE SONGS FOR KINDERGARTEN AND FIRST YEAR

HOLLIS DANN, Mus. D.

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DANN FIRST YEAR MUSIC
E-P 10

PREFACE

This book is intended to furnish suitable and attractive song material for the first year in music, together with directions for the presentation of the same.

The editor's special thanks are due to Miss Laura Bryant, Director of Music, and to the teachers in the Ithaca Schools, for invaluable assistance in trying out material.

Special care has been taken that the accompaniments should be simple and artistic. For expert assistance in this part of the work the editor is indebted to Mr. Arthur Edward Johnstone, who has assumed the task of revision where necessary, or (in certain instances) of providing entirely new accompaniments.

Acknowledgment is due to the publishers of the Youth's Companion for permission to use, "I am the Little New Year," "Song of the Easter Hare," "The Favorite Doll," and "Her Favorite Color"; to Paul P. Foster for "The Christmas Tree"; to Harriet B. Sterling for "An Easter Jingle"; to Anna M. Pratt for "Winter Coasting," and "News for Gardeners"; to Malcolm Douglas for the first stanza of "The Gingerbread Boy," and to Harvey Worthington Loomis for the second stanza; to the Century Company for "The Little Bird," and "The Candy Man"; to Abbie Farwell Brown for "Arbor-Day Song."

HOLLIS DANN

CORNELL UNIVERSITY

INTRODUCTION

This book is a collection of Rote Songs for the children of the Kindergarten and first grade, and a manual for the teacher. The book is to be used in connection with the author's Musical Dictation, Book I, which provides all necessary material and directions for first year music, outside of Rote Singing.

MUSIC — A LANGUAGE

Language is "a means of expressing or communicating feeling or thought." Many languages are in use in Europe and America, but often intercommunication is impossible because the language of one people is unintelligible to another. Music is a common means of expression for all Western civilization and is therefore the most nearly universal of all languages. We can understand and appreciate the music of European composers and enjoy and understand its interpretation by foreign artists, whose speech and language are unknown to us.

The proper way to begin the study of a language is by imitation. Through imitation we best learn to think and speak a new language. In all cases, the ability to think and give expression should precede the attempt to read, for reading is simply the ability to recognize thoughts represented by symbols. Unless the ability to think in the language is present, the symbols are meaningless and reading is impossible. The elements of the tone language must be learned through the ear by imitation, as the mother tongue is learned. Rote singing, therefore, is the only logical and sensible beginning of the study of music.

TONE QUALITY

Children sing with a mellow, flutelike tone, easily and without effort, when properly taught. Every really good boy-choir illustrates this beautiful, appealing tone-quality peculiar to children. The brilliancy and refinement of tone produced by a well trained choir of carefully selected voices cannot be obtained in the public schools, yet the same tone-production and quality can be obtained if the grade teacher will learn to discriminate between good and bad tone, and to teach children correct tone-production. This is especially easy and practicable with first grade children, few of whom have formed wrong habits of singing.

Technical knowledge of the voice is not required of the teacher. Even the best methods of training the adult voice cannot safely be applied to the training of the child voice.

The teacher's first step is to gain the ability to discriminate clearly between

and bad tone-production. The teacher's ear must become very sensitive to tone-quality so that bad tone is positively annoying and painful to her.

The voice of the child from six to eight years of age is very light when properly used. Under no circumstances should these young children be encouraged or allowed to sing with any but a light, soft tone.

The one, true, musical way for children to sing is with the "thin, or head voice." This is the unanimous opinion of all the great authorities on the child voice. The tone is sweet and agreeable, mellow and musical, and is produced without effort or strain. By extending the thin, head voice downward, the so-called "break" is avoided, and all tendency to force and strain the voice and throat is removed.

The teacher who aspires to teach children to sing should realize that the importance of tone-quality overshadows all other elements of school music. The habit of singing with a mellow, flutelike, musical tone, produced naturally and easily, without effort and without fatigue or injury to the voice, is vastly more important than sight singing or any other feature of the study.

Unless under skillful direction, children in classes invariably sing with a coarse, harsh, shouting tone which impairs and often ruins the voice, makes good singing impossible, and causes all manner of bad vocal conditions. Any amount of skill in sight reading cannot compensate for impaired and broken voices, strained and weakened throats. These are the inevitable consequences where supervisors and teachers fail to take proper care of the delicate mechanism of the singing voice of the child. Wherever children are allowed to sing as they please, "naturally and heartily" as advocated even by some prominent educators, the tonal conditions are invariably bad and the consequences disastrous.

The principal cause of harsh and unmusical tone in the first grade is the practice of allowing children to sing in a low compass, thus encouraging the use of the thick "chest" voice. This practice will inevitably produce dangerous and abnormal conditions. A stiff jaw, rolled-up tongue and puckered lips will naturally develop if children are allowed to use any but the light, thin, head voice. Good tone-production is impossible with such conditions prevailing. A flexible lower jaw is absolutely essential. The teeth should be apart on all vowels including \bar{e} . Many children sing the vowel \bar{e} with the teeth closed. Good tone cannot be produced with the mouth closed; forcing the mouth open while the muscles are set, is almost as bad as the closed mouth. The tongue should lie naturally, having perfect freedom of action. The lips should be natural and relaxed. Tightening the lips stiffens the muscles of the face. All of these faults are evidences of wrong effort and abnormal conditions. The teacher should endeavor to remove the cause, but should not make the child self-conscious by talking about the lips, and tongue and jaw. The jaw, tongue, and lips must relax and assume a natural and normal action.

BREATHING

The use of breathing exercises by Kindergarten and first grade pupils, usually does more harm than good. Repeated attempts by young children to take a "big breath," induce the worst and most troublesome habit of breathing,

known as collar-bone breathing, evidenced by an over-inflated chest and raised shoulders. Only general suggestions encouraging deep breathing, and then mostly having to do with position, are advisable at this time. The teacher knows that taking the deep breath causes the depression of the diaphragm and the consequent expansion of the abdomen, followed almost simultaneously by the sideways expansion of the lower ribs. The child breathes this way when he sleeps. The teacher should aim to keep the position correct and the breathing normal.

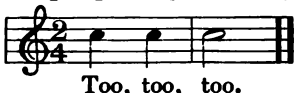
The singing of children should never be conducted by teachers who do not know how to secure safe tone-production.

Help from the supervisor or from some other trained teacher is almost a necessity. Careful study of two or three little books will be of great assistance. "How to Train Children's Voices" by T. Haskell Hardy; "The Child's Voice in Singing" by F. E. Howard; and "The Boy's Voice" by J. Spencer Curwen, are invaluable books for the teacher.

FIRST STEPS IN MUSIC

We will suppose that the teacher is about to give the first lesson in music to a first year class. Obviously the first thing required of the child is the ability to match tones. One-third or one-half of the class, and sometimes more, will at first be unable to match tones, but a large proportion of the class will succeed in matching tones at the first lesson by "playing engine."

After proposing the "game," the teacher asks all to toot like an engine, thus :



Note : A chromatic pitch pipe is a necessity unless there is a piano in the room. Even then the pitch pipe is preferable.

After all have "tooted" together a few times, the teacher should walk about the room, carefully listen to each child, and quietly take the name of each one who does not sing the correct tone. These children need individual attention daily until they are able to match tones. Seated where the children can gather around, the teacher works with each child alone. The imagination must be awakened. If the tone is too low, lead the child to think a higher tone. The skill of the teacher lies in leading the child to think correctly — to imagine he hears a high tone. By means of this simple method, nearly all of the children may be taught to match tones in a few weeks. The teacher should avoid calling any child a monotone. He may be called a "listener." He should not attempt to sing with the class. Such attempt only arrests progress, for the sound of his own voice keeps the child from hearing the correct tone. As soon as a child is able to sing the simplest tonal groups as given below, he may be allowed to sing with the class.

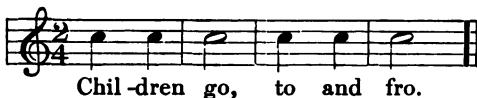
At the second lesson, the "singing class" (those who can match tones) may continue as follows :

The teacher sings (1)



Class imitates, several times.

Then the teacher sings (2)



Chil-dren go, to and fro.

Class sings several times.

The teacher then sings No. 3, the class imitating as before.



Come, let us learn to sing.

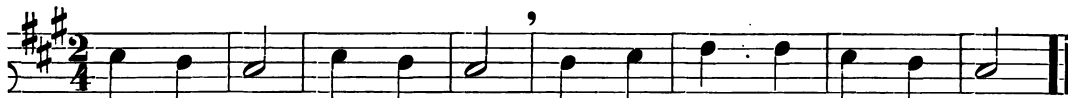
The teacher should be sure to sing with the light, head tone. The vowel \bar{o} lends itself readily to the head-tone-quality and if sung to the pitch here suggested, there will be no difficulty in getting the soft, mellow tone desired. The teacher should make sure that the children sing with the same light, mellow tone when singing the words in Nos. 2 and 3, as when singing the vowel \bar{o} in No. 1.

The following little "songs" may now be taught to the "singing class." The teacher should sing the complete song several times with a light, clear, pleasant tone, about as fast as a good reader would read the words.

The pitch of all the songs has been very carefully considered, because it is an especially important matter.

The teacher is urged not to change the key and not to guess at the pitch. Neither a pitch pipe or some instrument is absolutely necessary. Every teacher, whether soprano or contralto, can learn to sing the upper tones in a light, pleasant voice. No other kind of tone-production should ever be used in singing to little children, as they will surely imitate the tone of the teacher.

COME AND PLAY



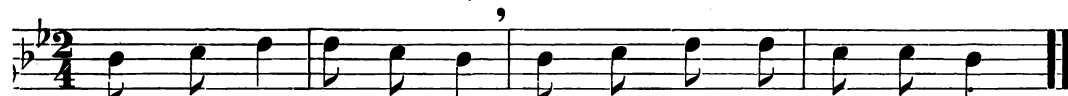
Come and play, come and play, All this bright Oc - to - ber day.

WHOSE DOG



Bow, wow, wow ! Whose dog art thou ? Lit - tle Tom-my Tin-ker's dog ; Bow, wow, wow !

DO, RE, MI



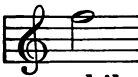
Do, re, mi, mi, re, do ; We are learn - ing as we go.

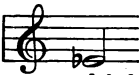
BELLS IN THE STEEPLE



Bells in the stee - ple, Call to the peo - ple ; Ding-dong, ding-dong, ding-dong, bell !

For additional short, simple songs, see Kindergarten Section, page 71.

The teacher should not sing with the children, but sing for them, always being careful to sing at the correct pitch and with a light, mellow voice. The pitch of the melodies must not be lowered. To get the light, head quality, the upper tones of the voice must be used and the low tones avoided. For the present, children should not sing above F, fifth line.  The tones be-

low E-flat, first line  should be avoided for a while, because of the tendency to use the lower thick quality on the low tones. This will encourage the use of the thin, head voice. Until correct habits are formed, it is unwise to have children sing melodies beginning with the low tones.

The teacher should not fail to give a moment's individual attention to each non-singer, each day. The teacher who is enthusiastic and thoroughly interested, will find occasion to help these children at odd times and encourage them to come to her for assistance. Nearly all will be able to sing in a few months. Not more than one or two in a hundred are incurable monotones. With a skillful teacher in charge, sometimes every child in a first grade class is able to sing by the middle of the year. Investigation proves that nearly all so-called monotones are afflicted in some way and are not in a normal physical condition. The school physician should be consulted. Adenoids, swollen tonsils, catarrh, bronchitis, or other throat trouble, affecting the ear, throat or vocal chords, will usually be discovered. When the cause of the trouble is removed, the singing voice will usually be found to be normal.

HOW TO TEACH A ROTE SONG

Varying conditions materially affect the method of teaching a Rote Song. The character of the melody and of the words, the age and condition of the class, for example, influence the manner of presentation. No two teachers would present a song in exactly the same way. Yet there are certain features common to every successful presentation of a Rote Song.

1. The wise teacher does not indulge in baby talk. Children of school age quickly discover and resent any patronizing attitude on the part of the teacher. Two of the most common mistakes of young teachers are to underestimate the common sense of the child and to overestimate his knowledge of words.

2. Something about the story of the song is always in order, provided it is sensible and to the point. Long stories are tedious and they waste time.

3. The melody should be accurately sung. Even one wrong tone or rhythm is inexcusable, and when once learned is very difficult to correct. The time wasted in correcting a mistake is often sufficient to teach a new song.

4. The words should be sung distinctly and naturally. The unimportant words and syllables should not be drawled out, but made subordinate as in good reading.

5. The teacher should have the song committed, or be so familiar with words and music as to need only an occasional glance at the printed page.

6. If the teacher cannot sing the song acceptably, with fairly good tone and in good style, some other means of teaching the song should be provided. An arrangement may be made with a teacher or pupil from another room, to sing the songs for the children.

The entire song should be sung to the children several times. The first phrase should then be sung several times, the children listening and then imitating. When the class has sung the first phrase accurately, the second is taken in the same way. The two are then sung together. One phrase at a time should be taught until the song is well learned.

Very careful listening by the teacher is necessary to discover mistakes—wrong tones, wrong rhythms, wrong pronunciation, and indistinct enunciation. The careful teacher will discover all sorts of combinations which sound like words in the song, but which are unintelligible and meaningless. The meaning of unfamiliar words must be explained and the pronunciation and enunciation carefully practiced. By doing thoroughly and well, one stanza or even one-half of a stanza of a song at a lesson, much more will be accomplished than by half-heartedly singing twice as much.

SECTION I
 ROTE SONGS
 HAPPY THOUGHT

ROBERT LOUIS STEVENSON

The world is so full of a num - ber of things, I'm
 sure we should all be as hap - py as kings.

PLAYTIME

Girls and boys, come out to play; The moon is shin - ing bright as day.

THE SEA

Beau - ti - ful sea, foam - ing and free; There is my home, there would I be.

BOBBY SHAF - TO

Bob - by Shaf - to's gone to sea, Sil - ver buck - les on his knee;
 He'll come back and mar - ry me — Pret - ty Bob - by Shaf - to.

THE MAGIC TREE

Moderato
mp

I had a mag - ic nut tree; Noth - ing would it

mf *dim.*

bear, But a sil - ver ap - ple, And a gold - en pear.

THE STARS

Andantino
p

How love - ly are the stars! Their bright - ness fills the earth and sky;

Clear and bright shines their light; How love - ly are the stars!

THE WATERFALL

Andantino
mp

Tin - kle, tin - kle, lis - ten well! Like a fai - ry sil - ver bell;

Like a peb - ble in a shell; Tin - kle, tin - kle, lis - ten well!

CORN SOLDIERS

Tempo di marcia
mf

Like a thou - sand, thou - sand sol - diers, Green - clad sol - diers all; In the

field the corn is stand - ing, — Straight and strong and tall.

JUMPING JOAN

Allegretto
mf

Here am I, Lit - tle jump - ing Joan; When
no - bo - dy's with me, I'm al - ways a - lone.

THE FAIRY FOLK

ROBERT BIRD
Allegretto
p

1. Come cud - dle close in dad - dy's coat, Be - side the fire so bright;
2. They love to vis - it girls and boys, To see them sweet - ly sleep;
And hear a - bout the fai - ry folk That wan - der in the night.
To stand be - side their co - zy cots And at their fac - es peep.

A RIDDLE

Allegro
mf

1. One, two, three; A bon - ny boat I see; A sil - ver boat and
2. One, two, three; The rid - dle tell to me: The moon a - float is the
all a - float Up - on a ro - sy sea. One, two, three; A bon - ny boat I see.
bon - ny boat; The sun - set is the sea. One, two, three; A bon - ny boat I see.

THREE RULES

Allegretto
mp

Three lit - tle rules we all should keep, To make life hap - py and bright:
Smile in the morn - ing; Smile at noon; And keep on smil - ing at night.

LIGHTLY ROW

Traditional

Allegretto

Light - ly row, light - ly row! O'er the glass - y waves we go;

Smooth - ly glide, smooth - ly glide, On the flow - ing tide.
 (8) Gen - tly float, gen - tly float, In our lit - tle boat.

D.S. 8:

Blend - ed with our voic - es true, Wind and waves are sing - ing too.

FINE.

HOT CROSS BUNS

Allegretto
mf

1. Hot cross buns; One a pen - ny buns;
 2. Fresh sweet buns; Come and buy my buns;
 3. Nice light buns; Buy my cur - rant buns;

One a pen - ny, Two a pen - ny, Hot cross buns.
 One a pen - ny, Two a pen - ny, Fresh sweet buns.
 Come and try them, Then you'll buy them, Nice light buns.

HOP, HOP, HOP

Allegro
mp

1. Hop, hop, hop; Go and nev - er stop: Now 'tis smooth, and
 2. Hey, hey, hey; "Go a - long!" I say: Nev - er kick, and

now 'tis sto - ny; Go a - long, my lit - tle po - ny;
 nev - er stum - ble; Nev - er tire, and nev - er grum - ble;

Go and nev - er stop! Hop, hop, hop, hop, hop.
 "Go a - long!" I say! Hey, hey, hey, hey, hey.

DAPPLE GRAY

Allegretto
mp

I had a lit - tle po - ny; His name was Dap - ple Gray; I

mp

lent him to a la - dy, To ride a mile a - way: She

f

poco rit. *mp*

whipped him, she lashed him, She drove him through the mire; I

poco rit. *mp*

a little slower

would not lend my po - ny now For all the la - dy's hire.

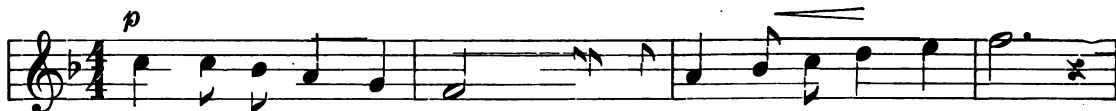
a little slower

The musical score is written for voice and piano. It consists of four systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Allegretto' and the dynamic is 'mp'. The melody is in the voice part, and the piano accompaniment is in the right and left hands. The second system continues the melody and accompaniment. The third system includes a 'poco rit.' (poco ritardando) marking and a 'f' (forte) dynamic. The fourth system includes an 'a little slower' marking. The score ends with a double bar line.

COME, LET US LEARN TO SING

*Moderato**p*

Come, let us learn to sing: Do, re, mi, fa, sol, la, ti, do.

p

Loud let our voices ring: Do, re, mi, fa, sol, la, ti, do.

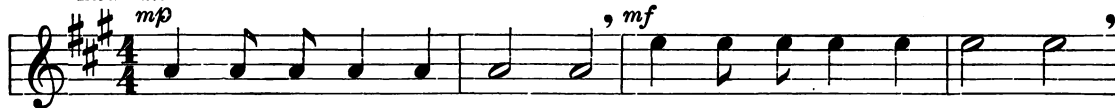
mf

Let us sing with happy sound, With our voices

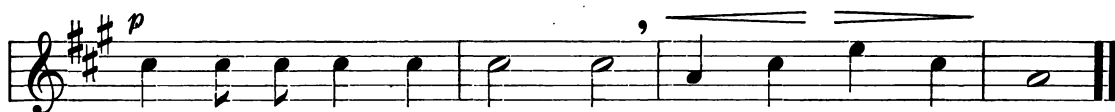
*dim.**p*

full and round: Do, ti, la, sol, fa, mi, re, do. . .

THE BELLS

*Moderato**mp*

This is the do bell, do, do: This is the sol bell, sol, sol:

p

This is the mi bell, mi, mi: Do, mi, sol, mi, do.

HOW TO SING

*Allegretto**mf**mp*

Do, sol, do, sol, ti, la, sol; Re, mi, fa, sol, mi, re, do.

*mf**mp*

Sing-ing high or sing-ing low, Ev - 'ry note must sound just so.

LULLABY

Andante con moto

p

Hush - a - by ba - by on the tree - top;

p

With pedal.

When the wind blows, the cra - dle will rock; When the bough breaks, the

cra - dle will fall; Down will come ba - by, cra - dle, and all!

A WISH

Andantino
mp

If I had a lit - tle boat, I would sail and I would float,

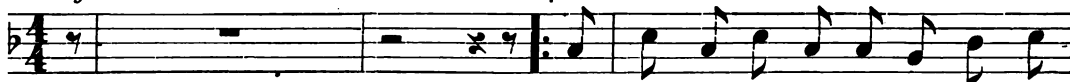
Like a rov - er proud and free, All a - cross the sil - ver sea.

AUTUMN WINDS

Allegro moderato

mp

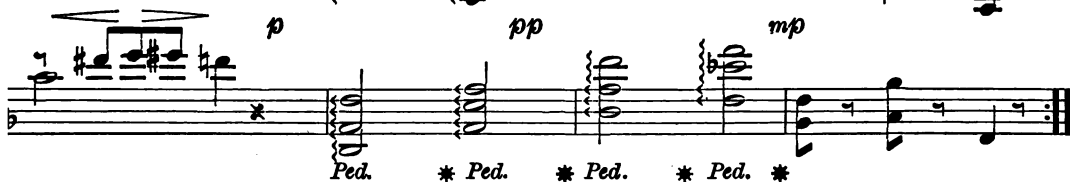
WM. LUTON WOOD



1. The lit - tle winds of au-tumn Come when
2. They make the leaves go whirl-ing Down from
3. When all the leaves have fal - len, And the



sum - mer's done; "Oo whoo!" they go; "Oo whoo!" they go; Danc-ing in the sun!
 ev - 'ry tree; "Oo whoo!" they go; "Oo whoo!" they go; Laughing, full of glee!
 skies are gray, "Oo whoo!" they go; "Oo whoo!" they go; Then they fly a - way!



*Ped. * Ped. * Ped. * Ped. **

THE LITTLE COBBLER

Moderato
mp



1. Oh, I'm a mer - ry cob - bler, Al - ways mend - ing shoes; The
2. I'm work - ing at my busi - ness Man - y hours a day, From



high ones or the low ones—An - y kind you choose. Tap,
 morn - ing un - til eve - ning—That's the cob - bler's way. Tap,



tap, tap, tap, tap,—I've no time to lose.
 tap, tap, tap, tap,—Then it's time to play.

COME, LITTLE LEAVES

GEORGE COOPER
Andantino

WM. LUTON WOOD

p *poco cres.*

1. "Come, lit - tle leaves;" said the wind one day; "Come o'er the mea-dows with
2. Soon as the leaves heard the wind's loud call, Down they came flut - ter - ing,
3. Danc - ing and whirl - ing the red leaves went; Win - ter had called them and

p e legato *poco cres.*

Ped. * *Ped.* * *Ped.* *

mf

me . . and play: Put on your dress - es of
one . . and all; O - ver the brown fields they
they were con - tent: Soon, fast a - sleep in their

mf

Ped. * *basso poco marcato*

dim. al fine

red and gold; For sum - mer is gone, and the days grow cold."
danced and flew, All sing - ing the soft lit - tle songs they knew.
earth - y beds,—The snow lay a cov - er - lid o'er their heads.

dim. al fine

LITTLE JACK FROST

Allegretto

Mrs. S. G. CORNWELL

mp

1. Lit - tle Jack Frost went up the hill,
 2. Lit - tle Jack Frost ran down the hill,
 3. Lit - tle Jack Frost tripped 'round and 'round,

mp

Watch-ing the stars and the moon so still; Watch-ing the stars and the
 Late in the night, when the winds were still; Late in the night, when the
 Spread-ing white snow on the fro - zen ground; Nip - ping the breez - es, ..



moon so bright, And laugh-ing a - loud . . with all his might.
 leaves fell down, . Red . . and yel - low and fad - ed brown.
 ic - ing the streams, And chill-ing the warmth of the sun's bright beams.



TEN LITTLE INDIANS

Moderato
mp

John Brown had a lit-tle Ind - ian; John Brown had a lit - tle Ind - ian;



John Brown had a lit - tle Ind - ian; One lit - tle Ind - ian boy.



One lit - tle, two lit - tle, three lit - tle Ind - ians;
 Ten lit - tle, nine lit - tle, eight lit - tle Ind - ians;



Four lit - tle, five lit - tle, six lit - tle Ind - ians; Sev'n lit - tle, eight lit - tle,
 Sev'n lit - tle, six lit - tle, five lit - tle Ind - ians; Four lit - tle, three lit - tle,



nine lit - tle Ind - ians; Ten lit - tle Ind - ian boys.
 two lit - tle Ind - ians; One lit - tle Ind - ian boy.

KING BOGGEN'S HOUSE

Allegretto
mp

Lit - tle King Bog - gen, he built a fine hall;



Pie crust and pas - try; that was the wall: The win - dows were made of black



pud - ding, and white; Slat - ed with pan - cakes—you ne'er saw the like!

PRAYER

*Andantino**p*

1. O teach a child, dear Lord, to pray, And, O ac - cept my pray'r;
2. A lit - tle spar - row can - not fall Un - no - ticed, Lord, by thee;
3. Teach me to do what - e'er is right, And when I sin, for - give;



Thou hear - est all the words I say, For thou art ev - 'ry - where.
 And though I am so young and small, Thou car - est still for me.
 And make it still my chief de - light To love thee while I live.

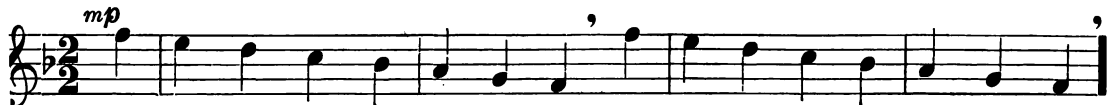


THE CHRISTMAS TREE

PAUL P. FOSTER

*Moderato**mp*

WM. LUTON WOOD



1. What tree is there so fair to see,— So love - ly as the Christ - mas tree?
2. When win - ter's snows lie deep and white, With ti - ny can - dles spark - ling bright,
3. And though it blooms but once a year, And all too soon must dis - ap - pear,



THE CHRISTMAS TREE

23

cresc. poco rit. a tempo

What oth - er hides so man - y joys On Christmas Eve, for girls and boys?
 Its boughs are filled with wondrous things; No oth - er tree such glad - ness brings.
 Of all the trees, you will a - gree, The fin - est is the Christ - mas Tree.

cresc. poco rit. a tempo

THE CHILD AND THE STAR

J. W. ELLIOTT

Andante con moto e tranquillo

p

1. Lit - tle star that shines so bright, Come and peep at me to -
 2. Lit - tle child, at you I peep, While you lie so fast a -
 3. For I've ma - ny friends on high, Liv - ing with me in the

night; For I oft - en watch for you In the pret - ty sky so blue.
 sleep; But when morn be - gins to break, I my home - ward jour - ney take.
 sky; And a lov - ing Fa - ther too, Who com - mands what I'm to do.

p ten.

MARCHING SONG

Tempo di marcia

L. ORMISTON CHANT

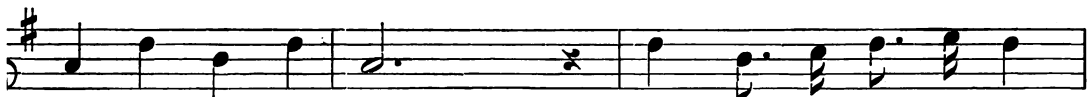


1. This is the way we march; This is the way we march;

2. This is the way we jump; This is the way we jump;



f e marcato



March, march, march, march, march:

This is the way we clap;

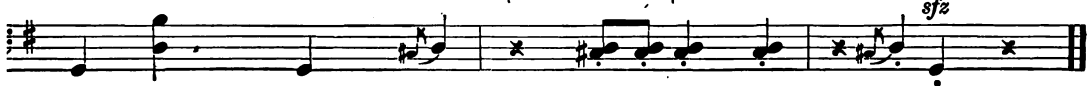
Jump, jump, jump, jump, jump:

This is the way we stop;



This is the way we clap; Clap, clap, clap, clap, clap. .

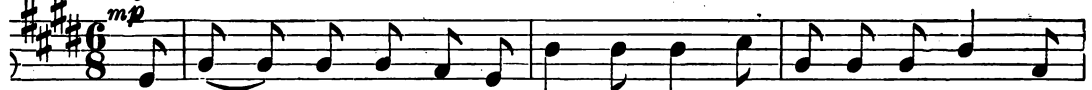
This is the way we stop; Stop, stop, stop, stop, stop. .



THE GINGERBREAD BOY

Allegretto

NEWTON SWIFT



1. The gin - ger-bread boy on the Christ-mas tree, Looked down from his place with

2. A hun - gry boy, by the Christ-mas tree, Looked up at the tempt-ing



mp e legato



Ped.

* *Ped.*

*

Ped.

* *Ped.*

*

THE GINGERBREAD BOY

25

cresc. *poco rit.* *a tempo.*

joy: . . "There's al - ways room at the top," said he, "For a
toy: . . "There's plen- ty of room in - side," said he, "For a

cresc. *poco rit.* *a tempo.*

Ped. *

well-bred gin-ger-bread boy,— For a well-bred gin-ger-bread boy!"

p *mf*

A SONG OF THANKS

J. BATTISHILL

Andantino
mp

"Thank thee!" for the world so sweet; "Thank thee!" for the food we eat;

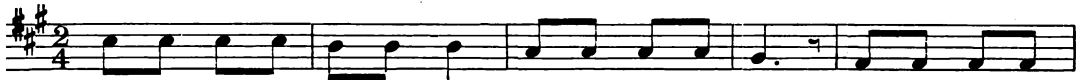
mp

"Thank thee!" for the birds that sing; "Thank thee," God, for ev - 'ry - thing!

JOLLY SANTA CLAUS



1. Jol - ly, jol - ly San - ta Claus, Lean your ear this way! Don't you tell a
2. When the clock is strik-ing twelve, When I'm fast a - sleep, Down the nar-row
3. John - ny wants a choo-choo train, Su - sy wants a sled; Nel - ly wants a



sin - gle soul What I'm going to say; Christ - mas Eve is com - ing soon;
chim-ney flue With your pack you'll creep; Soon you'll find the stock-ings there,
box of paints, Yel - low, blue, and red. Now I think I'll leave to you



Now, you dear old man, Whis-per what you'll bring to me, Soft - ly as you can.
Hang-ing in a row; Mine will be the short-est one, Mend-ed at the toe.
What to give the rest: Choose for me, dear San - ta Claus, You will know the best.



SANTA CLAUS

*Lively
mf*

ADELE SUTOR



1. There's a jol - ly lit - tle fel - low Who comes rid - ing in - to
2. He's a friend of all the chil - dren, For he car - ries on his



town, When the north wind blows his trumpet, And the snow comes dancing down : In a
back, Gifts to make their bright eyes sparkle, Safely stowed within his pack ; And they



coat of fur and er - mine, He is muf - fled to his chin, And his
al - ways hang their stockings By the fire - place, be - cause Christ - mas



face, what - e'er the wea - ther, Al - ways wears a pleas - ant grin.
Eve is sure to bring them Pres - ents from old San - ta Claus.

OLD ENGLISH CAROL

*Modrato
mp*



1. Lit - tle chil - dren, can you tell, Do you know the
2. Yes, we know the sto - ry well! Lis - ten now and
3. Joy and peace the an - gels sang, Far the pleas - ant



sto - ry well, Ev - 'ry girl and ev - 'ry boy,
hear us tell, Ev - 'ry lit - tle girl and boy,
ech - oes rang; " Peace on earth to men good - will " :



Why the an - gels sing for joy, On the Christmas morn - ing? .
Why the an - gels sing for joy, On the Christmas morn - ing. .
Hark ! the an - gels sing it still, On the Christmas morn - ing. .

ONCE THERE WAS A LITTLE KITTY

Moderato assai

mp



1. Once there was a lit - tle kit - ty, White as the snow,
2. In the barn a lit - tle mou - sie Ran to and fro,
3. Two black eyes had lit - tle kit - ty, Black as a crow,
4. Four soft paws had lit - tle kit - ty, Soft as the snow,
5. Nine pearl teeth had lit - tle kit - ty, All in a row,
6. When the teeth bit lit - tle mou - sie, Mou - sie cried out "Oh!"



- In the barn she'd al - ways fro - lic, Long time a - go.
 And she heard the kit - ty com - ing, Long time a - go.
 And they spied the lit - tle mou - sie, Long time a - go.
 And they caught the lit - tle mou - sie, Long time a - go.
 And they bit the lit - tle mou - sie, Long time a - go.
 But she ran a - way from kit - ty, Long time a - go.

TWINKLE, TWINKLE, LITTLE STAR

JANE TAYLOR

Allegretto grazioso

ARTHUR EDWARD JOHNSTONE

p



1. Twin - kle, twin - kle, lit - tle star; How I won - der
2. When the blaz - ing sun is done, When he noth - ing



p



- what you are; Up a - bove the world so high,— Like a
 shines up - on, Then you show your lit - tle light,— Twin - kle,



Ped. *

dia - mond in the sky, Like a dia - mond in the sky.
twin - kle, all the night, Twin - kle, twin - kle, all the night.

This musical score is for the song 'Twinkle, Twinkle, Little Star'. It features a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The melody is simple and repetitive, with lyrics written below the notes. The piece concludes with a double bar line.

KING WINTER

Allegro marcato (count two)
mf

King Win-ter rules o'er hill and plain, And shrill the North Wind whis-tles, While
snow-flakes white, a fair - y train, Fall soft as float - ing this - tles.

This musical score is for the song 'King Winter'. It is written for a piano and includes a vocal line. The tempo is marked 'Allegro marcato' with a 'count two' instruction. The dynamic is marked 'mf' (mezzo-forte). The key signature has one flat (Bb) and the time signature is common time (C). The score consists of two systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment. The piece ends with a double bar line.

THE WHITE WORLD

Moderato
p

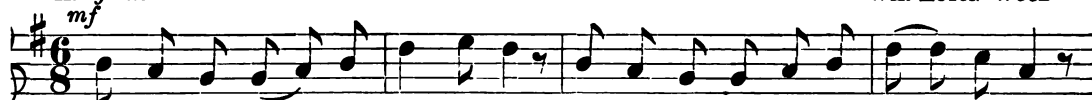
The world is ver - y strange and white; It's beau - ti - ful to see: With
snow up - on the neigh - bor's house, And snow up - on the tree.

This musical score is for the song 'The White World'. It is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Moderato' and the dynamic is marked 'p' (piano). The melody is simple and features a few rests. The piece concludes with a double bar line.

THE NEW YEAR

Allegretto

WM. LUTON WOOD



1. I am the lit-tle New Year, ho, ho! Here I come trip-ping it o-ver the snow;
2. Bless-ings I bring for each and all,—Big folks and lit - tle folks, short and tall:



mf



With pedal



- Shak-ing my bells with a mer - ry din; So o-pen your door and let me in!
Each one a trea - sure from me may win; So o-pen your door and let me in!



MY VALENTINE

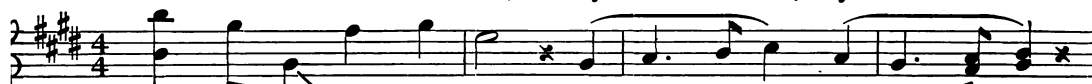
H. W. L.

HARVEY WORTHINGTON LOOMIS

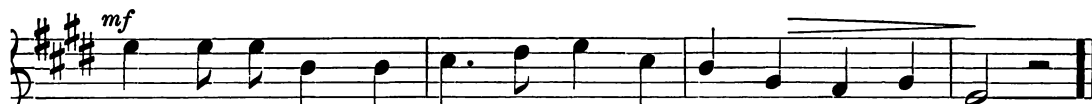
Allegro moderato



1. Guess what I found, one day! A val - en-tine! A val - en-tine!
2. Who can it be, oh who,— My Val - en-tine, my Val - en-tine?



mp legato



- Some - bo - dy left it, rang the bell, Then quick - ly ran a - way.
That is a thing that's hard to tell,—I won - der if it's you!



mf



SNOWFLAKES

Allegretto

1. See the pret - ty snow - flakes, Fall - ing from the sky,
 2. On the win - dow ledg - es; On the win - dow bare;
 3. Look in - to the gar - den, Where the grass was green;

On the walls and house - tops,— Soft and thick they lie. Fall - ing,
 See how fast they gath - er,— Fill - ing all the air. Fall - ing,
 Cov - ered now by snow - flakes,— Not a blade is seen. Fall - ing,

fall - ing, fall - ing from the sky,— Pure white snow - flakes, Soft and thick they lie.

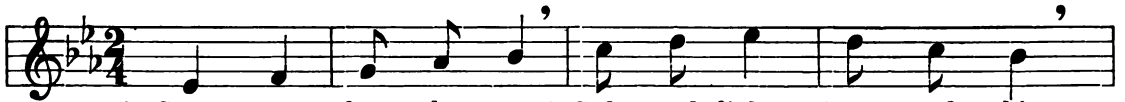
IN THE SKY ABOVE US

*Moderato**mp*

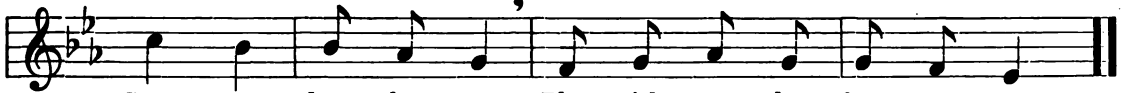
1. In the sky a - bove us, Where the an - gels dwell,
 2. He is watch - ing o'er us, Ev - er, night and day;

God will ev - er love us, If we serve Him well.
 He pro - vid - eth for us, If to Him we pray.

THE SNOW QUEEN



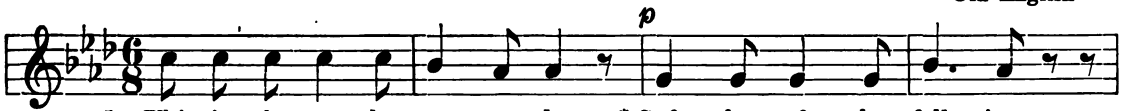
1. Snow! snow! love - ly snow! Soft and light, Pure and white:
 2. Stay! stay! while we play: Let each flake Help to make
 3. Snow Queen! love - ly Queen! Pure and bright, Crown'd with light,



Snow! snow! love - ly snow! Play with us be - fore you go.
 Snow Queen, pure and fair, Who for chil - dren has a care.
 Thine we wish to be; Pray love us as we love thee!

STORM AND SUNSHINE

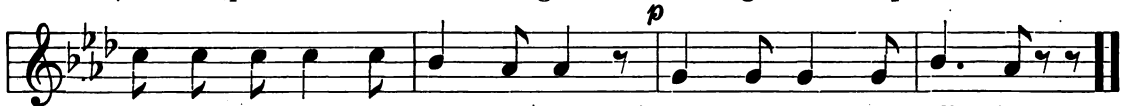
Old English



1. This is the way the snow comes down, * Soft - ly, soft - ly fall - ing.
 2. This is the way the rain comes down, † Swift - ly, swift - ly fall - ing.
 3. This is the way the frost comes down, § Wide - ly, wide - ly fall - ing.



† So he giv - eth the snow like wool; Fair and white and beau - ti - ful.
 † So he send - eth the wel - come rain, O'er the field and hill and plain.
 † So it spread - eth all thro' the night. Shin - ing cold and pure and white.



This is the way the snow comes down, * Soft - ly, soft - ly fall - ing.
 This is the way the rain comes down, † Swift - ly, swift - ly fall - ing.
 This is the way the frost comes down, § Wide - ly, wide - ly fall - ing.

* Let the lightly raised hands gently fall once only, with fingers rapidly moving.

† Fold hands.

‡ Fingers patter on desks, quickly and lightly.

§ Raised hands waved to right and left.

OLD KING COLE

MOTHER GOOSE

Allegro



Old King Cole was a mer-ry old soul, And a mer-ry old soul was he: He



called for his pipe, And he called for his bowl, And he called for his fid - dlers three.

2. pi - pers three.

3. drummers three.

4. danc - ers three.



- *1. "Twee - dee, twee - dee, twee - dee, twee - dee," went his fid - dlers three.
2. "Fi - fee, fi - fee, fi - fee, fi - fee," went his pi - pers three.
3. "Drum - mee, drum - mee, drum - mee, drum - mee," went his drum - mers three.
4. "Danc - ee, danc - ee, danc - ee, danc - ee," went his danc - ers three.



- "Twee - dee, twee - dee, twee - dee, twee - dee," went his fid - dlers three.
 "Fi - fee, fi - fee, fi - fee, fi - fee," went his pi - pers three.
 "Drum - mee, drum - mee, drum - mee, drum - mee," went his drum - mers three.
 "Danc - ee, danc - ee, danc - ee, danc - ee," went his danc - ers three.

*Action imitating each instrument.

THE COBBLER

Moderato

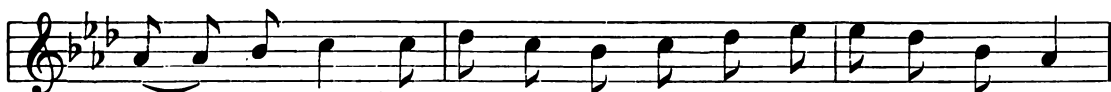
mp



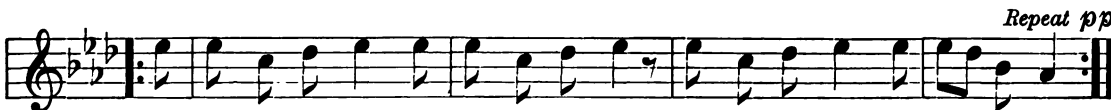
1. As . . . walk - ing up and down one day, . . . I . . .
2. With a nice lit - tle awl he makes a hole, . . . Right . . .
3. So the cob - bler works on through rain - y weath - er, With his



peep'd thro' the win - dow just o - ver the way, Where put - ting his nee - dle
 down thro' the up - per; and then thro' the sole, He puts in a peg, or
 nice lit - tle awl and his small bits of leath - er. Oh, what in this world would



thro' and thro', There sat an old cob - bler a - mak - ing a shoe.
 puts in two. Then rap - a - tap - tap, as he hammers them through.
 you and I do, If there were no cob - bler to make us a shoe?



Repeat pp

Then rap - a - tap - tap, And tick - a - tack - too; This is the way to make a shoe.

THE BLACKSMITH

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

*Allegro moderato**mf*

“Hel - lo, Mis-ter Black-smith! How do you do? Here is my po-ny; will you

mf

make him a shoe?” “Clang,” goes the an - vil; sparks fly a - round;

mp

mp

“Now, lit - tle po-ny, lift your foot from the ground.” “‘Black-smith, Black-smith;

f

Ped. * *Ped.* *

thanks for the shoe!’ That’s what the po - ny wants to say to you.”

p

AFTERNOON GREETING

Allegretto grazioso
mp *cresc.* *mf*

Good aft - er - noon! Good aft - er - noon! We're hav - ing

mp *cresc.* *mf*

ver - y, ver - y pleas - ant weath - er: Good aft - er - noon! Good aft - er -

mp *cresc.*

noon! O such a hap - py time we'll have to - geth - er!

mf

AIKEN DRUM

Moderato
mp *English*

There was a man lived in the moon, Lived in the moon, lived in the moon;

There was a man lived in the moon, And his name was Aik - en Drum.

OUR FLAG

HARVEY WORTHINGTON LOOMIS
Con spirito

ARTHUR EDWARD JOHNSTONE

mf

1. Hur - rah! Hur - rah! While hoist - ing high the flag we love, our
 2. Hur - rah! Hur - rah! A gold - en ea - gle guards the flag, with

mf

f

glad voi - ces ring: Hur - rah! Hur - rah! Proud
 out - spread - ing wing; Hur - rah! Hur - rah! Our

f

ban - ner with the stars and stripes, "Of thee I sing!"
 ban - ner says, "Wher - e'er I wave, 'Let Free - dom ring!'"

A GARDEN SONG

LAURA E. RICHARDS

Sing a song of gar - dens; Time is come for sow - ing;

Trees are out, bees are out, ap - ple blooms are blow - ing.

THE POSTMAN

MABEL HAY BARROWS-MUSSEY

Allegro

f

The post - ie rides a - way, The post - ie rides a - way; He

f

gal - lops down to Bos - ton town, No time has he to stop or play: Ad -

ven - tures he will meet, And man - y wel - comes sweet: "Good

luck, good post - ie, Bring good news on your re - turn - ing way."

LITTLE PUSSY WILLOW

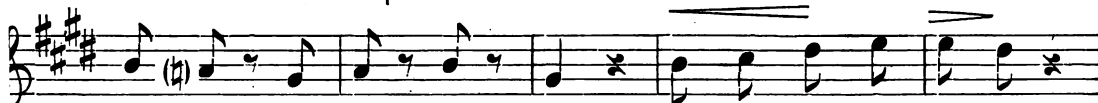
HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

Allegretto



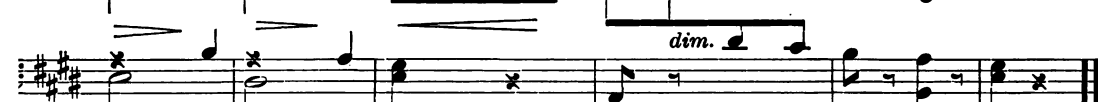
1. Wind - y March is blow - ing With all his might; Brooks are o - ver -
2. Pus - sy wore her mit - tens Of light gray fur; Down - y as a



- flow - ing, With foam all white; Tho' it's cold as win - ter, —
kit - ten's, They sure - ly were. Such a cun - ning mid - get, —



- Blow - y, snow - y, Lit - tle Pus - sy Wil - low came to town last night.
Ruf - fy, fluf - fy; "Lit - tle Pus - sy Wil - low, won't you please to purr?"



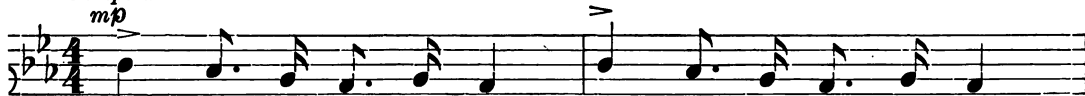
SOLDIERS' MARCH

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

Tempo di marcia

mp



1. Who'll play the sol - dier game? Who'll win an hon - ored name,
2. Bright blue and gold we wear; Proud waves the flag we bear —



SOLDIERS' MARCH

39

cresc. *f*

Mind-ing, one and all, Our coun-try's call? Hark, hark, the drums that beat!
 March-ing in a row, Brave sol-diers go. Hark, hark, the fifes that play!

mp *cresc.* *f* *f*

Hark, hark, the tramp of feet, March-ing 'round on the play-ground!
 Hark, what the bu-gles say: "All march 'round on the play-ground!"

MISTRESS MARY

MOTHER GOOSE
Moderato

J. W. ELLIOTT

mp *mf*

Mis-tress Ma-ry, quite con-tra-ry, How does your gar-den grow? With

mp *mf*

cock-le shells, and sil-ver bells, And fair maids all in a row.

DAFFY-DOWN-DILLY

Allegretto
mp

Daf - fy-down-dil - ly has just come to town, With bright yel-low pet - ti-coat,

mp *legato*

cresc. *dim.*

And a green gown. Heigho! Heigh-o! Daf-fy-down-dil-ly has just come to town.

cresc. *dim.*

THE ROBIN AND THE CHICKEN

Allegro
mp

1. A . . plump lit - tle rob - in flew down from a tree, To
2. Said the chick, "What a queer look - ing chick - en is that,—Its
3. "Can you sing?" Rob-in asked, and the chick-en cried "No!" But

hunt for a worm which he hap - pened to see; A . .
wings are so long and its bod - y so fat!" While
asked in its turn if the rob - in could crow; So the

frisk - y young chick - en came scam - per - ing by, And
rob - in re - marked loud e - nough to be heard, "Dear
bird sought a tree and the chick - en a wall; And

gazed at the rob - in with won - der - ing eye.
me,—an ex - ceed - ing - ly strange look - ing bird!"
each thought the oth - er knew noth - ing at all.

THE SEED BABY

E. L. McCORD
Moderato

p

1. I know of a ba - by, So small and so good; She
2. I know of a moth - er, So kind and so warm; She
3. When win - ter is o - ver, The rain and the light Are

p *molto legato*

sleeps in a cra - dle, As good ba - bies should.
cov - ers this ba - by From cold and from harm.
call - ing the ba - by With all of their might:

*p** *pp**

"Sleep, ba - by, sleep, . Sleep, ba - by, sleep!"
"Sleep, ba - by, sleep, . Sleep, ba - by, sleep!"
"Wake, ba - by, wake, . Wake, ba - by, wake!"

p sempre legato* *pp**

*The last four measures of the third stanza are to be rendered *mezzo forte*, in order to give the story verisimilitude—in fact the entire third stanza may well be sung with a little more vigor than the first two.

NEWS FOR GARDENERS

ANNA M. PRATT

WM. LUTON WOOD

*Allegretto**mp*

There was a lit - tle gard' - ner Who spent the sum - mer days

Plant - ing rows of but - tons, To see what he could raise. "If

vines come up, I'll get," said he, "Some but - ton - hooks for poles." But

dig - ging down, he found in - stead, A crop of but - ton - holes!

BUNNY RABBIT

CARL REINECKE

*Lively**f*

1. O bun, bun - ny rab - bit white, With ne'er a word to
 2. O bun, bun - ny rab - bit white, Your eyes are red of
 3. O bun, bun - ny rab - bit white, For all your ru - by

*mp*

say; Why can't you sing or leap and spring And make some mer - ry
 hue; And what a pair of ears you've got! They're long e - nough for
 eyes, And all that those long ears can hear, You are not ver - y



play? O bun, bun - ny rab - bit white, With ne'er a word to say.
 two. O bun, bun - ny rab - bit white, You've ears e - nough for two.
 wise. O bun, bun - ny rab - bit white, You are not ver - y wise.



THE SONG OF THE EASTER HARE

Youth's Companion
Allegretto

WM. LUTON WOOD

1. I come when the chil - dren are sleep - ing, And .
2. I come when the chil - dren are sleep - ing, Leav - ing

p e legato

beau - ti - ful gifts I bring; Where nev - er a child is peep - ing, I
eggs in each pos - si - ble nook; Then a - way I go leap - ing, leap - ing, To

Ped. *

leave my to - kens of spring— I leave my to - kens of spring.
hide in a sto - ry book— To hide in a sto - ry book.

p

HER FAVORITE COLOR

Youth's Companion
Allegretto

ARTHUR EDWARD JOHNSTONE

Lit - tle blue vi - o - lets un - der the tree;

mp e legato

Big sky o - ver it, blue as can be;— Blue - bird sits in its

branch - es too;— Don't you guess A - pril is fond of blue?

delicato *cresc.*

L.H. delicato *cresc.* *mf*

LADY DAFFYDOWNDILLY

CHRISTINA ROSSETTI

Andantino

NEWTON SWIFT

p

1. Grow - ing in the vale, By the up - lands hill - y,
2. In a gold - en crown, While the spring blows chill - y,

p e legato

cresc. *dimin.*

Grow - ing straight and frail, La - dy Daf - fy-down - dil - ly.
And a scant green gown, La - dy Daf - fy-down - dil - ly.

cresc. *dimin.*

SIX LITTLE BIRDS

Moderato
p *mp* *cresc.*

Six lit - tle birds sat on six lit - tle bush - es; Three of them were robins, and
three of them were thrush - es: They looked at each oth - er, as
if they would say, "Why, where did you come from?" Then they all flew a - way!

ARBOR DAY SONG

ABBIE FARWELL BROWN
Andante con moto

ARTHUR EDWARD JOHNSTONE

p *p e molto legato*

1. How ev - er lit - tle I may be, At
2. Then on a sul - try sum - mer day, The
least I too can plant a tree; And some day it will
peo - ple rest - ing there will say: "O good, and wise, and

grow so high, That it can whis - per to the sky.
great, was he Who thought to plant this bless - ed tree!"

The musical score for 'Arbor Day Song' is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The lyrics are printed below the vocal line.

THE ROBIN'S SONG

Old English

1. There came to my win - dow, one morn - ing in spring, A
2. Her wings she was spread - ing to soar far a - way; Then

sweet lit - tle rob - in; She came there to sing. The tune that she sang, it was
rest - ing a moment, Seem'd sweet - ly to say: "O hap - py, how hap - py, the

pret - ti - er far Than ev - er I heard on the flute or gui - tar.
world seems to be: A - wake, lit - tle girl, and be hap - py with me!"

The musical score for 'The Robin's Song' is written for voice and piano. The key signature has three sharps (F#, C#, G#), and the time signature is 6/8. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The lyrics are printed below the vocal line.

BUTTERCUPS

In moderate waltz time

ARTHUR EDWARD JOHNSTONE

p

Just see what I found By the clo - ver in the mead - ow! So

p

mp

shi - ny, so round! And I picked all that I could hold. Pret - ty

mp

pp , *cresc.* *mf*

but - ter - cups, yel - low but - ter - cups! Are they real - ly made of gold?

pp *cresc.* *mf*

THE TWO CUCKOOS

MABEL HAY BARROWS-MUSSEY

*Allegretto**mp*

1. Cuck - oo, cuck - oo, lives in the clock; Ev - 'ry hour dai - ly,

2. Cuck - oo, cuck - oo, o - ver the seas; There no one winds you;

Out he flies gai - ly: Cuck - oo, cuck - oo, sings in the clock.

There no one minds you: Cuck - oo, cuck - oo, up in the trees.

THE CANDY MAN

ISIDORE LUCKSTONE

Allegretto
mp

The can - dy man who was in the sun, And who

nev - er could walk, be - gan to run;

Tempo giusto

Till you could-n't have told, so fast he ran, That he

ev - er had been a can - dy man; Till you can - dy man.

TO BABY-LAND

*Andantino**p*

1. How man - y miles to Ba - by land ? An - y one can tell; .
 2. What do they do in Ba - by land ? Dream and wake and play, .
 3. What do they say in Ba - by land ? Why, the odd - est things ! .
 4. Who is the queen in Ba - by land ? Moth - er kind and sweet; .

p
With pedal

Up one flight to your right; Please to ring the bell. .
 Laugh and crow, fond - er grow; Jol - ly times have they. .
 Might as well try to tell What a bird - ie sings. .
 And her love, born a - bove, Guides the lit - tle feet. .

THE APPLE MAN

*Street Cry**Moderato**mf*

1. { Who'll buy 'em? Who'll buy 'em? Ap-ples red and round!
 { Who'll buy 'em? Who'll buy 'em? (*Omit.*) Ev - 'ry one is sound.
 2. { Who'll buy 'em? Who'll buy 'em? Ex - tra large in size!
 { Who'll buy 'em? Who'll buy 'em? (*Omit.*) Fine for ap - ple pies!

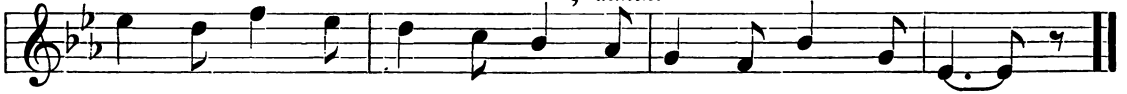
mf *mp* *1st* *mp* *2d*

Allegretto
mp

THE MOON AND I

cresc.

The moon must love me ver - y much, For when the night is fine, Of



all the win - dows in the world, It comes and shines on mine.

CHRISTINA ROSSETTI

THE SWALLOW

Allegretto
mp

Fly a - way, fly a - way, o - ver the sea; Sun lov - ing



swal - low, for sum - mer is done: Come a - gain, come a - gain,



come back to me, Bring - ing the sum - mer and bring - ing the sun.

Andantino

A LITTLE TINY BIRD



1. A lit - tle ti - ny bird, With sweet and cheer - ful song, God
2. A lit - tle trust - ful child, Will sing to God his song: God



watch - es, thinks, and cares for, God watches, thinks, and cares for, All the day long.
loves to hear the mu - sic, God loves to hear the mu - sic, All the day long.



CHILDREN GO, TO AND FRO

Animato
mf

1. Chil - dren go, to and fro, In a mer - ry, pret - ty row;
 2. Work is done; play be - gun; Now we have our laugh and fun;

*mf*

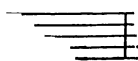
Foot - steps light; fac - es bright—'Tis a hap - py, hap - py sight!
 Form a ring; dance and sing, Gay as birds that come in spring;



Swift - ly turn - ing round and round; Do not look up - on the ground;
 Hold - ing fast each oth - er's hand, We're a hap - py, cheer - ful band:

*p**cresc.**mf*

Fol - low me, full of glee, Ev - er glad are we.



Sing - ing mer - ri - ly, mer - ri - ly, mer - ri - ly, Sing - ing mer - ri - ly,
 mer - ri - ly, mer - ri - ly, Fol - low me, full of glee, Girls, boys, glad are we.

The score is in G major (one sharp) and 2/4 time. The vocal line features a melody with eighth and sixteenth notes, marked with *cresc.* and *mf*. The piano accompaniment consists of chords and simple melodic lines in the right hand, and a steady eighth-note bass line in the left hand, marked with *p* and *cresc.*.

DANDELIONS

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

All a-round the lawn you pass; See the but-tons made of brass! The
 pret - ty yel - low dan - de - li - ons but - ton down the grass.

The score is in G major (one sharp) and 2/4 time, marked *Allegretto*. The vocal line has a melody with eighth and sixteenth notes, marked with *mp*, *cresc.*, *mf*, and *mp*. The piano accompaniment features chords and simple melodic lines in the right hand, and a steady eighth-note bass line in the left hand, marked with *mp*, *cresc.*, *mf*, and *mp*.

THREE LITTLE TAILORS

Moderato
mp

English Folk-song

1. Three lit - tle tai - lors, Danc - ing in a lan - tern For a bit of
2. Three lit - tle tai - lors, Ly - ing in the dark - ness, Round a bit of

The score consists of three staves. The top staff is the vocal line in G major, 2/4 time, with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line. Dynamics include *mp*.

can - dle, Hm . . . m, For a bit of can - dle, Hm . . . m.
can - dle, Hm . . . m, Round a bit of can - dle, Hm . . . m.

Hm . . . m, Round a bit of can - dle.

The score continues with two systems. The first system has a first ending bracket labeled '1' and a second ending bracket labeled '2'. Dynamics include *f* and *mp*. The second system continues the melody and accompaniment with dynamics *p*, *ppp*, *mp*, *p*, *pp*, and *ppp*.

PUSSY-CAT, PUSSY-CAT

Allegretto
mf

J. W. ELLIOTT

Puss - y - cat, puss - y - cat, where have you been ?

The score consists of three staves. The top staff is the vocal line in G major, 6/8 time, with lyrics. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line. Dynamics include *mf*.

PUSSY-CAT, PUSSY-CAT

55

mp *mf*

I've been to Lon - don to vis - it the Queen. Puss - y - cat, puss - y - cat,

mp *mf*

what did you there? I fright-en'd a lit - tle mouse un - der her chair.

p

The musical score for 'Pussy-Cat, Pussy-Cat' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes dynamic markings: *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The lyrics are: 'I've been to Lon - don to vis - it the Queen. Puss - y - cat, puss - y - cat, what did you there? I fright-en'd a lit - tle mouse un - der her chair.'

SEE-SAW, MARGERY DAW

J. W. ELLIOTT

Allegretto *mf*

See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter;

mf

poco ritard.

He shall have but a pen - ny a day, Be-cause he won't work an - y fast - er.

poco ritard.

The musical score for 'See-Saw, Margery Daw' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes dynamic markings: *mf* (mezzo-forte) and *poco ritard.* (poco ritardando). The lyrics are: 'See - saw, Mar - ge - ry Daw, Jack shall have a new mas - ter; He shall have but a pen - ny a day, Be-cause he won't work an - y fast - er.'

MOTHER GOOSE
Allegretto

LITTLE BO-PEEP

J. W. ELLIOTT

p

1. Lit - tle Bo-peep has lost her sheep, And can't tell where to find them;
 2. Lit - tle Bo-peep fell fast a - sleep, And dream'd she heard them bleat - ing;
 3. Then up she took her lit - tle crook, De - ter - mined she would find them;

p

cresc. *f*

Leave them a - lone and they'll come home, Wagging their tails be - hind them.
 When she a - woke 'twas all a joke; Ah, cru - el vi - sion so fleet - ing.
 What was her joy to be - hold them nigh, Wagging their tails be - hind them.

cresc. *sfz*

"ZOOM, ZOOM, ZOOM"

HARVEY WORTHINGTON LOOMIS
Allegro
mp

1. { The lit - tle brown - ie hon - ey - bees, The lit - tle gold - en
 { The lit - tle yel - low sing - ing bees, The naugh - ty lit - tle
 2. { The pret - ty belt - ed hum - ble - bees, The ver - y big - gest
 { The yel - low - jack - ets wing a - long;— Oh, won't you come and

sun - ny bees, Go "zoom, zoom, zoom, zoom, zoom, zoom, zoom!" Oh, hear them hum! }
 sting - ing bees, Go "zoom, zoom, zoom, zoom, zoom, zoom, zoom!" For sum - mer's come. }
 bum - ble - bees, Go "zoom, zoom, zoom, zoom, zoom, zoom, zoom!" For Oh, so long! }
 sing a - long, "Tra - la, la, la, la, la, la, la!" To join their song! }

MY PONY

NEWTON SWIFT

Allegro moderato

mp

I had a lit - tle po - ny once Who was so ver - y small, I

mp

cresc.

had to take a pack - ing box To make his lit - tle stall. He

cresc. *f*

could - n't run so ver - y fast, But he could look as wise As

poco rit. *dimin.*

an - y great big car - riage horse Of twice my po - ny's size.

poco rit. *dimin.*

GOING TO MARKET

Moderato
mp

Old English



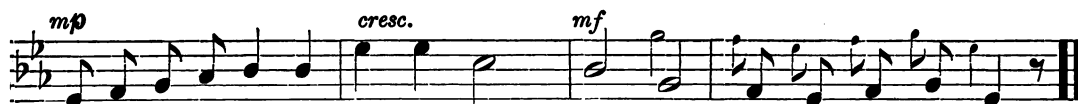
{ There was a lit - tle wom - an, as I've heard tell, Fol - lol,
{ She went to the mar - ket, her eggs for to sell, Fol - lol,



fol - de - rid - dle - dol! } She went to the mar - ket all
fol - de - rid - dle - dol! }



on a mar - ket day, And she fell a - sleep on the King's high - way;



Fol - de - rid - dle - i - do, lol, lol, lee! Fol - lol, fol - de - rid - dle dee!



Ped. > *

HEY, DIDDLE DIDDLE

J. W. ELLIOTT

Allegro
mf

Hey, did-dle, did-dle, The cat and the fid-dle, The cow jumped o-ver the moon; The

lit-tle dog laughed To see such sport, And the dish ran aft-er the spoon.

The score is in 6/8 time with a key signature of one sharp (F#). The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The first system includes a piano (mf) dynamic marking. The second system includes a piano (mf) dynamic marking. The piece concludes with a double bar line.

DICKORY, DICKORY, DOCK

J. W. ELLIOTT

Allegro
mp

Dick - o - ry, dick - o - ry dock; The mouse ran up the clock; The

clock struck *one*; The mouse ran down; Dick - o - ry, dick - o - ry, dock.

The score is in 6/8 time with a key signature of one sharp (F#). The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The first system includes a piano (mp) dynamic marking and a left-hand (L.H.) marking. The second system includes a piano (mp) dynamic marking. The piece concludes with a double bar line.

GOOD MORNING, MERRY SUNSHINE

Allegro non troppo

ARTHUR EDWARD JOHNSTONE



1. Good morn-ing, mer - ry sun - shine! How did you wake so soon? You've

2. I nev - er go to sleep, dear; I go be - yond the sea; And



scared the lit - tle stars a - way, And shined a - way the moon. I

chil - dren 'way a - cross the world All wake and watch for me. I



saw you go to sleep last night Be - fore I stopped my play: How

wa - ken all the birds and bees And flow - ers, on my way; And



did you get 'way o - ver here So ear - ly in the day?

last of all, the lit - tle child, Who stayed out late to play.

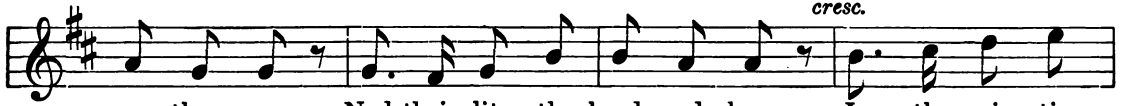


WHERE DO ALL THE DAISIES GO?

Allegretto



1. Where do all the dai-sies go? I know! I know! Un - der-neath the
2. Where do all the bird-ies go? I know! I know! Far a - way from
3. Where do all the ba-bies go? I know! I know! In the glanc-ing



snow they creep; Nod their lit - tle heads and sleep; In the spring-time
win - ter snow, To the far warm south they go; There they stay till
fire - light warm, Safe - ly shel-ter'd from all harm; Soft they lie on



out they peep: That is where they go; That is where they go.
dai-sies blow: That is where they go; That is where they go.
moth-er's arm: That is where they go; That is where they go.

POLLY PUT THE KETTLE ON

MOTHER GOOSE

Old English

Allegro
mf



Pol - ly, put the ket - tle on; Pol - ly, put the ket - tle on; Pol - ly, put the



ket - tle on; We'll all have tea. Su - key, take it off a - gain; Su - key, take it



off a - gain; Su - key, take it off a - gain; They've all gone a - way.

LITTLE MISS MUFFET

MOTHER GOOSE

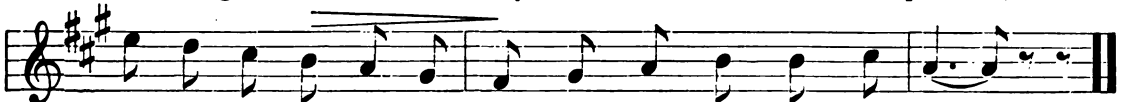
Allegretto
mp



Lit - tle Miss Muf - fet, She sat on a tuf - fet,



Eat - ing of curds and whey; There came a black spi - der, Who



sat down be - side her, And fright-ened Miss Muf - fet a - way. .

LADY-BIRD

RUTH McCONN

Allegretto

p La - dy - bird, la - dy - bird, Fly a - way home! Your house is on

mf

p fire; Your chil - dren will burn! Quick - ly home, quick - ly home,

mf

mp

la - dy - bird flew: Her house was all safe, And her wee chil-dren too.

FAIR FRIENDS

Moderato

mf

1. The North wind brings the snow; The East wind brings the shower; The
 2. And which one is the best, When all I love so well — The

South wind makes the fruit tree grow; The West wind brings the flow'r.
 North or South, the East or West—Would puz - zle me to tell.

THE LITTLE BIRD

WM. LUTON WOOD

*Allegretto**p*

“Peep!” said the lit - tle bird, “Peep!” said he;

cresc.

“Here is a leaf on the lit - tle brown tree; Here are some ber - ries,—Ah!”

mf

one, two, three! I think the spring must be com - ing for me.”

*p**mp*

“Peep!” said the lit - tle bird, “Peep, peep, peep!” said he.

THREE LITTLE KITTENS

MOTHER GOOSE

ARTHUR EDWARD JOHNSTONE

*Allegro moderato**mp**mf*

Three lit - tle kit - tens, they lost their mit - tens, And they be - gan to cry: . "O

moth - er dear, We ve - ry much fear That we have lost our mit - tens." "What!

lost your mit - tens, You naugh - ty kit - tens! Then you shall have no

pie." "Mee-ow, mee-ow, mee-ow, mee-ow! And we can have no pie."

Ped. *

DOWN THE LANE

FREDERICK H. MARTENS

French Tune

Marcato
mf

Come, come, come, come a - way, Down the lane to look for flow - ers!

Come, come, come, come a - way; Gold - en sun - shine gilds the hours!

THE FAVORITE DOLL

J. R. GRAY

WM. LUTON WOOD

Moderato
mp

1. One, I love; two, I love her; Three, with her I play;
2. Five, I kiss her; six, I'd miss her If she strayed a - way;
3. Nine, it's time she had her nap; Ten, up - stairs we creep; E -

Four, I hold her close to me, Near - ly all the day.
Sev'n, I take her out to ride; Eight, when - e'er I may.
lev'n, I put her in - to bed; Twelve, she goes to sleep.

ROLLER SKATES

*Allegretto
mf*

FINE.



1. Rol - ler skates! Buck - le them on; Glide a - long as smooth as a swan.
3. Rol - ler skates! Clat - ter - ing past! Walk - ers nev - er trav - el as fast.
5. Rol - ler skates! Oh, what a noise! Sure to please the girls and the boys.



2. Off we race, o - ver the street; Ev - 'ry skat - er is try - ing to beat.
4. Now we coast; is - n't it nice? Here the pave - ment is smooth - er than ice.

TICK-TOCK

Allegro moderato

ARTHUR EDWARD JOHNSTONE



1. Hark how the clock goes, "Tick-tock, tick-tock;" All he can say is, "Tick-tock, tick-tock;"
2. All thro' the day it's, "Tick-tock, tick-tock;" All thro' the night it's, "Tick-tock, tick-tock;"



- Oh, such a chatter-box! Talking, talk-ing; "Come, lit-tle tick-tock, tell me the time."
Round lit-tle pen-du-lum, Swinging, swinging; "Come, lit-tle tick-tock, tell me the time."



THE PARADE

Tempo di marcia

mf *mp* *mf*

1. Tramp, tramp, tramp! Oh, see the big pro - ces - sion come — Tramp, tramp,
 2. Tramp, tramp, tramp! I nev - er saw a larg - er crowd; Tramp, tramp,
 3. Tramp, tramp, tramp! The flag is wav - ing high a - bove; Tramp, tramp,

mf *mp* *mf*

mp *p*

tramp! To sound of bu - gle, fife and drum! Watch the gal - lant
 tramp! A thou - sand voi - ces cheer - ing loud. Now the hor - ses
 tramp! Sa - lute the stars and stripes we love! Thro' the town, and

mp *p*

cres *cen* *do* *f*

sol - diers go, March - ing in an e - ven row — Tramp, tramp, tramp!
 come in sight, Gray and roan and black and white — Tramp, tramp, tramp!
 back a - gain, Half a mile of mar - tial men — Tramp, tramp, tramp!

cres *cen* *do* *f*

HUSH-A-BY BABY

Andantino

p

Hush - a - by, ba - by, on the tree top; When the wind blows, the

p

With pedal

cra - dle will rock; When the bough breaks, the cra - dle will fall;

FINE

Down comes ba - by, cra - dle and all! Tra la la la la la la

FINE

D.C.

la la la la la la, Tra la la la la la la la la la.

D.C.

JOHNNY-JUMP-UP

HARVEY WORTHINGTON LOOMIS

ARTHUR EDWARD JOHNSTONE

Lively
mp

1. Lit - tle John - ny-jump-up, out by the stump; Fun-ny Punch-i - nel - lo,
2. Lit - tle John - ny-jump-up, un - der the stile; Fun-ny lit - tle clown-ie,

mp

Yel - low fel - low; All the oth - er flow - ers want to watch you jump.
Down - y brown - ie! Ev - 'ry time I look at you, it makes me smile.

THE VIOLET

ARTHUR EDWARD JOHNSTONE

Andantino

Dear lit - tle vi - o - let, Sweet lit - tle vi - o - let, Tears in your eye!

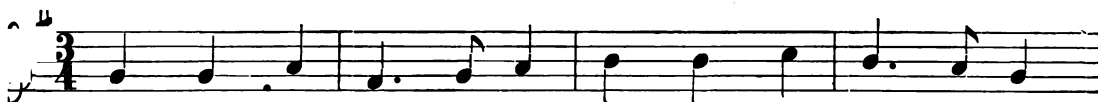
p

Such a blue vi - o - let— You must have come Right out of the sky!

AMERICA

SAMUEL FRANCIS SMITH

HENRY CAREY



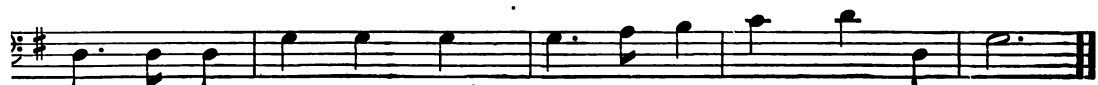
1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble, free —
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - ther's God! to thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died; Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free-dom's song; Let mor - tal tongues a - wake; Let all that
 To thee we sing; Long may our land be bright With free-dom's



pil-grim's pride! From ev - 'ry moun - tain side Let Free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!



SECTION II

KINDERGARTEN

The Kindergarten, as a part of the public school system, is becoming the rule rather than the exception in the cities of the United States. The year's work in music in the Kindergarten, if properly conducted, is extremely helpful and beneficial to children. On the other hand, positive injury to the voice, and dulling of the musical sensibilities, as well as loss of time and opportunity, are but too often the results of misdirected effort in the Kindergarten year.

The temptation is very great to begin the teaching of songs too soon. Nothing but failure can result from the attempt to have children sing songs with the piano before they are able to match tones. Such "singing" is only "monotoning," and it actually prevents the child from learning to sing. Continued "monotoning" while others are singing, dulls the ear, deadens the sense of pitch, and makes more difficult the task of teaching the child to sing.

The singing of many half-learned songs with pianoforte accompaniment also develops the pernicious habit of singing wrong words and meaningless combinations of sounds. To be convinced of its futility, one has only to listen to the individual singing of a few children who have been the victims of this sort of teaching.


The Kindergarten spirit of play can and should be retained and used in connection with correct methods of teaching singing to children.

Kindergartners will find that by the use of the methods herein advocated, nothing will have to be unlearned in the higher grades, and steady progress in the right direction will be insured.

The larynx of the child grows very rapidly until the age of six, after which time it does not change materially until puberty. All authorities agree that the singing of little children should be conducted with the greatest care, and that all loud singing and forcing of the voice should be avoided.

Many of the songs found in Kindergarten books are entirely too long and too difficult for the children. This applies to both text and music. The songs should be of the very simplest character. It is hardly necessary to suggest to Kindergarten teachers that the songs used should be correlated with other features of the daily program.

The outline of songs that follows is suggestive only. In selecting additional material, care should be taken that the range (compass) of the songs shall include only that register of the child's voice which it is proper to use at this time. As a rule the song should begin in the middle or upper part of the compass, which should not extend above F, fifth line

line  or below E flat, first

If the teacher works faithfully and systematically, nearly all the so-called
es may be eliminated before the end of the year, thus gaining several
ths for the unmusical child who is to enter the first grade.

The first steps in teaching singing in the Kindergarten are identical with
ose of the first grade, and the methods are therefore the same. For detailed
struction concerning the methods to be employed, see pages 5 to 10.

ACCOMPANIMENTS

The accompaniment should not be used until the children can sing the song.
hile learning a song, the attention of the pupils should be centered upon the
elody and the words, and the teacher should give her entire attention to the
ging of the pupils.

When the accompaniment is played, it is essential that

1. The piano be in tune.
2. The accompaniment be played precisely as written and not too loudly.
ctemporized accompaniments should be avoided.
3. The piano should be used sparingly. Singing with piano accompani-
ent should be the exception rather than the rule.

GOOD MORNING SONG

*Allegro
mf*

1. Good morn - ing, good morn - ing, Good morn - ing to you! Good
 2. Good morn - ing, bright Sun - shine, We're glad you are here; You



morn - ing, good morn - ing! Oh, how do you do?
 make our world hap - py, And bring us good cheer.

GOOD MORNING

*cresc.**mf*

Good morn - ing, good morn - ing! Oh, what will the weath - er be? If we

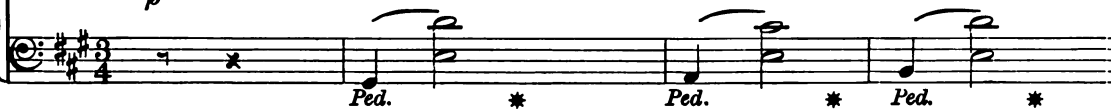


on - ly wait till day is done, We're sure to see.

GOOD AFTERNOON

*Moderato**p*

Good aft - er - noon! Good aft - er - noon! Oh, how do you

*p**Ped.*

*

Ped.

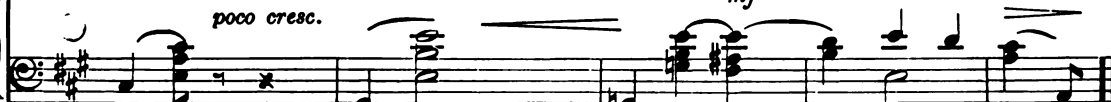
*

Ped.

*

*poco cresc.**mf*

do? I'm ver - y well; I'm ver - y well; And I hope you are too.

*poco cresc.**mf**Ped.*

*

Ped.

*

Ped.

*

Ped.

*

SEPTEMBER

FAMILY SONG

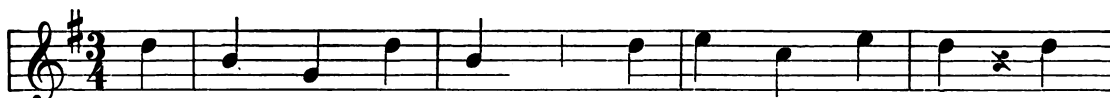


1. This is our moth-er; This is our fa-ther; This is our broth-er tall: .
2. This is our sis-ter; This is our ba-by; Oh, how we love them all! .

PRAYER



Thank thee, Heav'n-ly Fa-ther, For all we have to-day;



Help us in our work And help us in our play.

CRADLE SONG

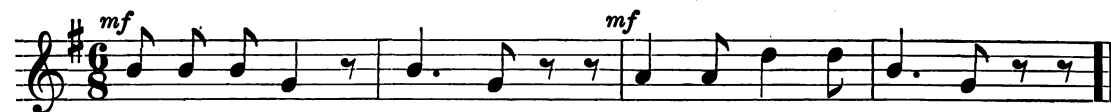


Sleep, ba-by, sleep! While fa-ther tends the sheep; And moth-er, from the



slum-ber tree, Shakes down a lit-tle dream for thee. Sleep, ba-by, sleep!

KNOCK AT THE DOOR



Knock at the door; peep in; Pull the latch, and walk in.

MY DOLL



1. My doll has gold-en hair— I love to make it curl!
2. My dol-ly's eyes are blue; They o-pen and they close;



I take her ev-'ry-where, Be-cause she's such a dar-ling girl.
Her hat is ver-y new, And moth-er trimmed it with a rose.

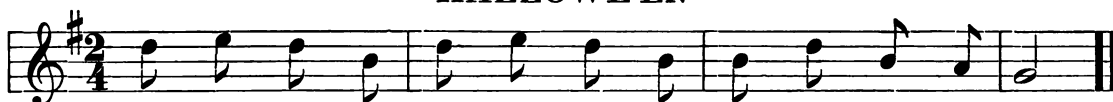
OCTOBER

FALLING LEAVES



Leaves are fall - ing all a - round, All a - round, all a - round;
See them ly - ing on the ground, On the ground, on the ground.

HALLOWE'EN



Pump - kins mel - low, lan - terns yel - low, All for Hal - low - e'en!

THE SQUIRREL LOVES A PLEASANT CHASE

All gro moderato
mf

Musical notation for the song 'THE SQUIRREL LOVES A PLEASANT CHASE'. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs) in 2/4 time. The key signature has one sharp (F#). The tempo is marked 'All gro moderato' and the dynamic is 'mf'. The vocal line includes lyrics and ends with a double bar line. The piano accompaniment consists of chords and moving lines, also ending with a double bar line.

The Squir - rel loves a pleas - ant chase; Tra, la, la, la, la, la; To
catch him you must run a race; Tra, la, la, la, la, la. Hold

out your hands and we will see, Which one of them will

quick - er be: Tra, la, la, la, la, la; Tra, la, la, la, la, la.

NOVEMBER

TURKEY TIME



1. Thanks-giv - ing Day will soon be here; It comes a - round but once a year.
2. If I could on - ly have my way, We'd have Thanksgiving ev - 'ry day!

FEEDING BIRDS



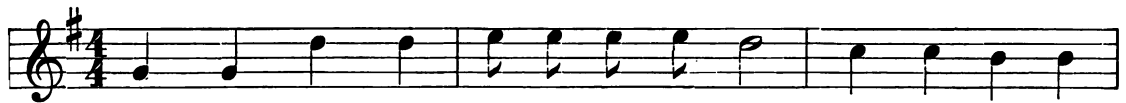
1. Bird-ies in sum-mer, happy and snug; Breakfast of ber - ry, din-ner of bug.
2. Bird-ies in win-ter, they must be fed; Let the kind chil-dren scat-ter their bread.

JACK FROST



How the wind blows! How the cold grows! Jack Frost is com-ing; Look out for your toes!

BAA, BAA, BLACK SHEEP



Baa, baa, black sheep, have you an - y wool? Yes, sir; yes, sir;



three bags full: One for my mas - ter, one for my dame, And



one for the lit - tle boy that cries in the lane. Baa, baa, black sheep,

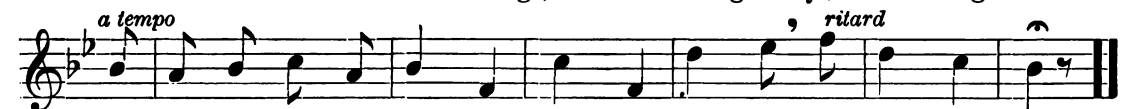


have you an - y wool? Yes, sir; yes, sir; three bags full.

NOVEMBER



On cool No - vem - ber morn - ings, Clouds sail light - ly; The wind goes "Oo!"



And in the nights, the bon - fires Blaze up bright - ly; The wind goes "Oo!"

DECEMBER CHRISTMAS DAY

Allegro non troppo
mf

Clap your hands in mer - ry cheer; Christ-mas Day is al - most here;

mf

rit. *a tempo*

Tra la la la la la la, Fa la la la, O heigh - ho!

rit. *a tempo*

THE CHRISTMAS TREE

See the pret - ty Christ - mas tree, Christ - mas tree,

Christ-mas tree; Love - ly toys for you and me—Toys for you and me.

WINTER TIME

Snow - flakes fall - ing, Snow-birds call - ing; Win - ter time is here.

FLAKES OF SNOW

1. The flakes of snow are fly - ing fast Like hap - py swarms of bees;
2. They chase each oth - er down the lane; Oh, how they love to play!

They set - tle on the gar - den - bed Or rest up - on the trees.
But ev - 'ry time I catch a flake It sim - ply melts a - way.

JANUARY

WINTER COASTING

ANNA M. PRATT

One to make read - y; Two to keep stead - y;

Three to pre - pare with a will; Four to go glid - ing;

Shout - ing and slid - ing Down to the foot of the hill. . .

THE ESKIMO

Allegretto

1. The Es - ki - mo lives far from here, Up North, where snow lasts all the year.

2. Six months the sun is shin - ing bright; The oth - er six are dark as night.

3. The Es - ki - mos have huts of snow Be - cause they have no wood, you know.

4. Their faith - ful dogs can draw the sledge A - long the rock - y, i - cy ledge.

MY FATHER WAS A CARPENTER

My fa - ther was a car - pen - ter; He used to work all day; It was

ham - mer, ham - mer, ham - mer, For that was fa - ther's way.

PAT-A-CAKE

Pat - a - cake, pat - a - cake, ba - ker's man! Bake me a cake as

soon as you can; Pat it and pank it and mark it with B, To

put in the ov - en for Ba - by and me.

THE BLACKSMITH, page 34.

THE COBBLER, page 33.

FEBRUARY

FIVE LITTLE GIRLS



Five lit - tle girls with hearts so light; Five lit - tle bowls of milk so white;



Five lit - tle girls with an ap - pe - tite; Five lit - tle bowls all emp - ty quite.

A VALENTINE

ANNA M. PRATT



If you will be my Val - en - tine, My charm - ing lit - tle dear, The



sun can nev - er help but shine Throughout the com - ing year.

THE MINER



The min - er works be - neath the ground, To get the i - ron out;

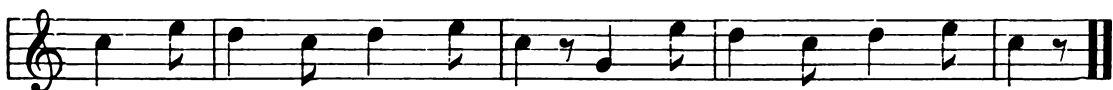


A lit - tle lamp up - on his head To show the way a - bout.

A WISH



If I had a lit - tle boat, I would sail and I would float,



Like a ro - ver, proud and free, All a - cross the sil - ver sea.

MARCH

THE KITE BIRD



Sail, sail, my kite, The wind is high; It wants to
Sail, sail, my kite, A - round the sky, As I should



play with you, . . It wants to play with you. . .
like to do, . . As I should like to do. . .

THE MILL



The sails go round with a heav - y swing, As the



wild wind plays on the hill; . . And the corn is crushed, And the



flour is ground, Right mer - ri - ly at the mill. . .

A JINGLE



Ma - ry's sing - ing ex - er - cise Makes bro - ther Bob - by stare, For



on the high - est note, she has To stand up - on a chair.

THE WIND



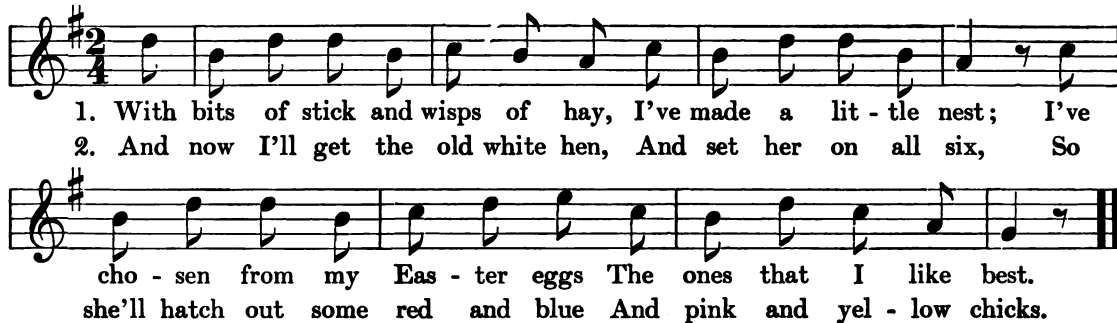
1. O wind how strong you blow to - day! You blow so ma - ny things a - way;
2. You blow the blos - soms from the trees; You blow the but - ter - flies and bees;
3. You blow the birds a - bout the sky; You make the clouds go sail - ing by.

APRIL A VISITOR



AN EASTER JINGLE

HARRIET B. STERLING



THE RAIN

ROBERT LOUIS STEVENSON



RAINDROPS



THE LITTLE HEN

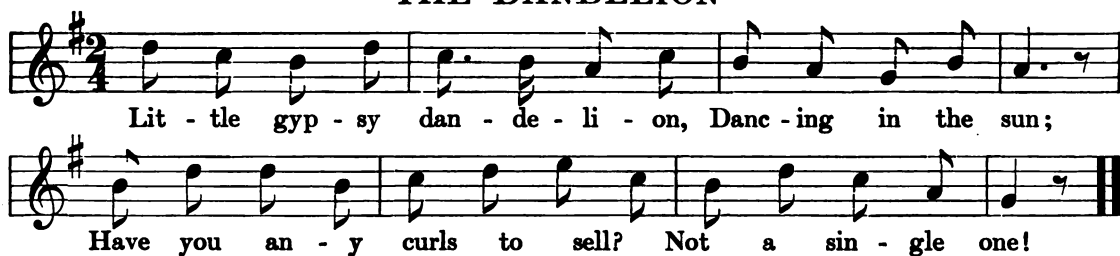


SONG OF THE EASTER HARE, page 44.
NEWS FOR GARDENERS, page 48.

THE HEN AND CHICKENS, (from "Finger Plays,"
by Emilie Poulsson)

MAY

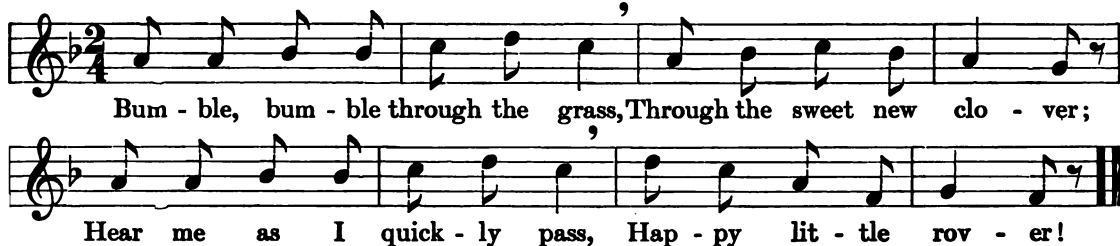
THE DANDELION



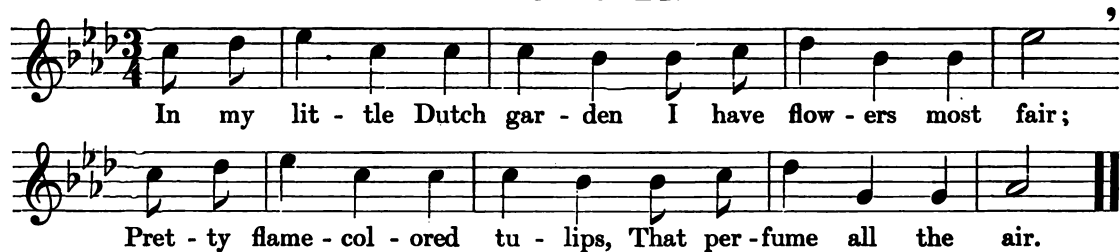
THE ROBIN



SONG OF THE BEE



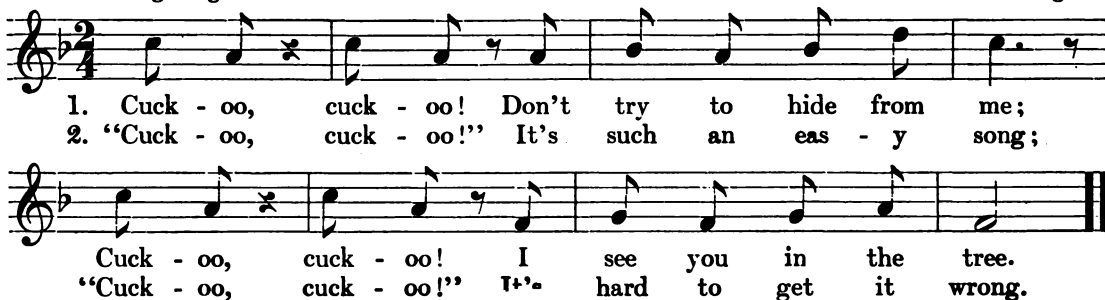
MY GARDEN



THE CUCKOO

From "Sing Songs"

Folk-song



VIOLET, page 69.

BUTTERCUP, page 48.

DANDELION, page 53.

"PEEP!" SAID THE LIT

THE FARMER, page 54.

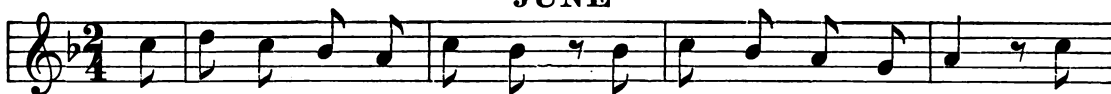
M. ZOOM, ZO

Y S

page

JUNE

JUNE



Now June comes with her ros - es; She wears them ev - 'ry - where; She



holds them in her a - pron; She twines them in her hair.

DAISIES



1. Dai - sies, dai - sies, ev - 'ry-where! See them nod in the sun - ny air;
2. Thread the flow'rs to - geth - er now; Come to me and I'll show you how;



Grow - ing wild in fields and lanes — June's the sea - son for dai - sy-chains.
Here's a neck-lace, boys and girls, Just as good as a string of pearls.

I LOVE LITTLE PUSSY

Allegretto

p



1. I love lit - tle pus - sy, Her coat is so warm; And
2. I'll not pull her whis - kers Or drive her a - way, But
3. She'll sit by my side And I'll give her some food, And



if I don't hurt her She'll do me no harm.
keep her close by me, And watch her at play.
then she will love me, Be - cause I am good.



SONGS WITH GAMES

THE MAYPOLE

(FOR VERY LITTLE CHILDREN)

Allegretto

1. This is the way we sing and dance, Sing and dance,
 2. This is the way we wind our pole, Wind our pole,
 3. This is the way we skip and bow, Skip and bow,

*Ped.*

*



sing and dance; This is the way we sing and dance Up -
 wind our pole; This is the way we wind our pole - The
 skip and bow; This is the way we skip and bow Be -

*Ped.*

*



on the vil - lage green, Up - on the vil - lage green.
 pret - tiest ev - er seen, The pret - tiest ev - er seen.
 fore our love - ly queen, Be - fore our love - ly queen.

*Ped.*

*

A dance and game may be arranged by the teacher, following the words of the song. The actions are clearly indicated by the text.

ON THE BRIDGE

Moderato

(A)

On the bridge near the town, See the peo - ple pass - ing, pass - ing;

(B) *FIN.*

On the bridge near the town, See the peo - ple pass all day.

D.C.

(C) La - dies make a curt - sy — Such a pret - ty curt - sy!
 (D) Sol - diers march so state - ly — Ver - y, ver - y state - ly.
 (E) Chil - dren all come danc - ing — Ver - y, gai - ly danc - ing.

Dance round in a circle from (A) to (B); then stand, and at (C), (D), and (E), perform actions indicated. (C) Girls hold frocks, making deep curtsy; boys bow. (D) Stand erect and mark time with feet. (E) Loose hands and all dance lightly out in single file.

THE FARMER

Allegretto

1. Shall I tell you how the farm - er, Shall I tell you how the farm - er,
 2. It is so, so that the farm - er, It is so, so that the farm - er,

The musical score for 'The Farmer' is in 3/4 time, key of D major. It features a melody line and two accompaniment lines. The melody line starts with a treble clef and a key signature of one sharp (F#). The accompaniment lines are in the same key and time signature. The first line of music is for the melody, and the second and third lines are for the accompaniment. The melody line has a repeat sign at the end.

The musical score for 'The Farmer' continues with a melody line and two accompaniment lines. The melody line has a repeat sign at the end.

Shall I tell you how the farm - er { (A)sows his
 (B)reaps his } bar - ley and wheat?
 (C)threshes }

It is so, so that the farm - er { (A)sows his
 (B)reaps his } bar - ley and wheat.
 (C)threshes }

The musical score for 'The Farmer' continues with a melody line and two accompaniment lines. The melody line has a repeat sign at the end.

The musical score for 'The Farmer' continues with a melody line and two accompaniment lines. The melody line has a repeat sign at the end.

(A) Action of sowing — left arm folded across breast, right hand taking grain out and scattering it. (B) Action of reaping with a sickle — left hand holding plant, right hand cutting it. (C) Action of threshing with a flail, stamping at same time.

THE MUFFIN MAN

Moderato

The musical score for 'The Muffin Man' is in 2/4 time, key of D major. It features a melody line and two accompaniment lines. The melody line starts with a treble clef and a key signature of one sharp (F#). The accompaniment lines are in the same key and time signature. The melody line has a repeat sign at the end.

1. Oh, do you know the muf - fin man, The muf - fin man, the
 2. Oh, yes, I know the muf - fin man, The muf - fin man, the

The musical score for 'The Muffin Man' continues with a melody line and two accompaniment lines. The melody line has a repeat sign at the end.

The musical score for 'The Muffin Man' continues with a melody line and two accompaniment lines. The melody line has a repeat sign at the end.

muf - fin man, Oh, do you know the muf - fin man That lives in Dru - ry Lane?
muf - fin man, Oh, yes, I know the muf - fin man That lives in Dru - ry Lane.

The musical score for 'The Muffin Man' is written for a single voice and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The piano accompaniment consists of chords and single notes in the left hand, and chords in the right hand.

Two circles of children. I. Outer circle to remain standing while inner circle marches around, singing and marking time with index-fingers, "Oh, do you know the muffin man?"

II. Inner circle stands while outer circle marches around in opposite direction, singing and bowing, "Oh, yes, I know the muffin man."

SALLY GO ROUND

Moderato

Sal - ly go round the moon; Sal - ly go round the stars;

Sal - ly go round the chim - ney pots, Ev - 'ry aft - er - noon—Bump!

The musical score for 'Sally Go Round' is written for a single voice and piano accompaniment. The key signature has one flat (Bb), and the time signature is 6/8. The tempo is marked 'Moderato'. The melody is a simple, rhythmic tune. The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The score includes a repeat sign with the instruction 'Repeat at pleasure' and a dynamic marking 'sfz' (sforzando) for the final 'Bump!'.

Some of the children sing while others form a ring, taking hold of hands, side-skipping to the *right*, with the words, "Sally go round the moon"; to the *left*, with the words, "Sally go round the stars"; to the *right*, with the words, "Sally go round the chimney pots"; to the *left*, with the words, "Every afternoon." Then they give a springing jump, at the word "—noon," coming down on the balls of the feet precisely at the word "Bump!"

A-HUNTING WE WILL GO

Tempo di marcia

Old English

The musical score for 'A-HUNTING WE WILL GO' is written for three staves. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Tempo di marcia' and the style is 'Old English'. The melody is in the upper staff, with lyrics underneath. The lower two staves provide harmonic accompaniment. The first system covers the first line of the song, and the second system covers the second line. The piece ends with a double bar line.

O ! A - hunt - ing we will go; A - hunt - ing we will go; We'll
catch a fox and put him in a box, And then we'll let him go.

Inner and outer circles are to be formed by the children, standing back to back. The inner circle represents the "box." The outer circle represents the "hunters." One child is chosen for a "fox."

The fox runs continuously and lightly around the outer circle until, at the word "go" of the song, the child nearest the fox captures him and puts him in the "box."

The interest is caused by the wonder of just where the fox will be at the word "go."

The entire play may be repeated until two or three foxes are captured and put in the box; then they are fed and released.

CAN YOU PLANT THE SEEDS?

Allegretto

The musical score for 'CAN YOU PLANT THE SEEDS?' is written for three staves. The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Allegretto'. The melody is in the upper staff, with lyrics underneath. The lower two staves provide harmonic accompaniment. The first system covers the first line of the song, and the second system covers the second line. The piece ends with a double bar line.

1. Can you plant the gar - den seeds, Just as we do, just as
2. Can you plant them with your hands, Just as we do, just as
3. Can you plant them with your feet, Just as we do, just as

we do; Can you plant the gar - den seeds, Just the same as we can do?
 we do; Can you plant them with your hands, Just the same as we can do?
 we do; Can you plant them with your feet, Just the same as we can do?

1. Each child chooses a partner. All march round in a circle, singing. 2. All march round, imitating the sower's motion of throwing out the seeds. 3. All face about (as a farmer would upon reaching the end of the row) and march round as though tramping seeds into the earth.

LITTLE JACK HORNER

Allegretto con moto *mf* J. W. ELLIOTT

Lit - tle Jack Hor - ner sat in a cor - ner, Eat - ing a Christ - mas pie; He

Allegretto con moto *mf*

put in his thumb and pulled out a plum, And said, "What a good boy am I!"

rit. ad lib.

colla voce

COUNTING GAME

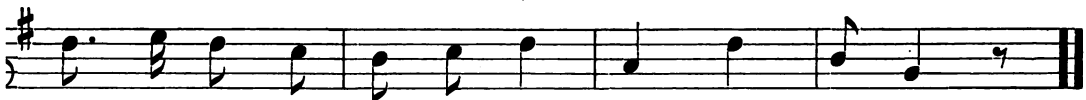
"Little Jack" sits in the corner going through the characteristic motions. Another child goes to visit him, to see how many plums Jack has. When the plums are counted, the number is written on the board. (If very young children, pictures of plums may be drawn.) Then another "Jack" and "visitor" are chosen, their score being put on the board. The counting and comparing are done by all the children, who clap each time.

LONDON BRIDGE

Moderato



1. Lon - don bridge is fall - ing down, fall - ing down, fall - ing down;
2. Build it up with bricks and stones, bricks and stones, bricks and stones;

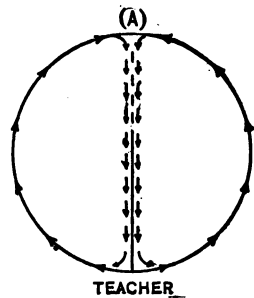


Lon - don bridge is fall - ing down, Hey, fair La - dy.
Build it up with bricks and stones, Hey, fair La - dy.



Children march round in a circle; take partners at (A), and march down. Partners stand in line before teacher, and at the words, "falling down," drop to the floor, bending at the knee, keeping with the rhythm of the song, until all the bridge has fallen.

Each couple rises with the accent, as the couple in front stands
1 marches on, separating and marching round in a circle. This
rises on the thought of falling and rebuilding.



THE HOLLY, HOLLY, HO

Moderato



The big ship sails thro' the Holly, Hol-ly, Ho! Holly, Holly, Ho! Holly, Helly, Ho! The



big ship sail thro' the Hol - ly, Hol - ly, Ho! On the last day of De - cem - ber!

Children form in a circle, joining hands and singing. One child, representing a ship, runs in and out, stopping at the end, in front of another child. The one chosen now represents the ship. The game may be continued in this way until all have been chosen.

OUT OF DOORS

Moderato

1. (A) When a child goes march - ing out, (B) He must al - ways look a -
 2. (E) When he looks in - to the trees, (F) Leaves are stir - ring in the
 3. (I) When he sees the farm - yard wall, There are ducks and hens and

bout; (C) When he looks in - to the sky, (D) Lit - tle birds are fly - ing by.
 breeze; (G) When he looks up - on the ground, (H) Pret - ty flow - ers there are found.
 all; (J) When he's looked the whole world o'er, (K) Then he marches home once more.

Children form in line for marching.

From (A) to (C) lift feet in time as though marching. (B). Look about. (C). Look upwards. (D). Wave hands up and down, moving fingers. (E). Look up sideways. (F). Move hands, palms downwards from side to side. (G). Look down. (H). Point to the ground. (I). All point to the right, lifting both hands up to imitate the birds flying. (J). Mark time. (K). Half turn to right and march to seats in single file.

SOLDIER BOY

Tempo di marcia

f

(A) Sol - dier boy, sol - dier boy, where are you go - ing —

f

Wav - ing so proud - ly the Red, White, and Blue? (B) I'm

go - ing to my coun - try where du - ty is call - ing:

If you'll be a sol - dier boy, (C) you may come, too.

Ped. *

Two straight lines of children, facing each other, with "street" between. A soldier boy marches down the street, the children singing, (A). At the word "Blue," the soldier boy stops with military precision and sings alone, (B). He bows politely before some child, who marches behind him. (C). This may be repeated until all the children are chosen.

ROUND AND ROUND THE VILLAGE

Allegretto *p* *cresc.*

1. Round and round the vil-lage, Round and round the vil-lage,
2. In and out the win-dows, In and out the win-dows,
3. Stand and face your play-mate, Stand and face your play-mate,
4. Fol - low her(him)to Lon-don, Fol - low her(him)to Lon-don,
5. Shake her(his)hand and leave her, Shake her(his)hand and leave her,

p *cresc.*

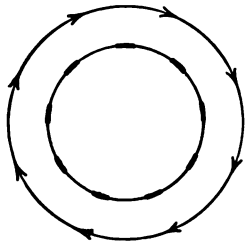
f *dimin.*

Round and round the vil-lage As we have done be-fore. . .
In and out the win-dows As we have done be-fore. . .
Stand and face your play-mate As we have done be-fore. . .
Fol - low her(him)to Lon-don As we have done be-fore. . .
Shake her(his)hand and leave her As we have done be-fore. . .

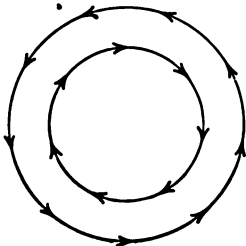
f *dimin.* *Ped.* *

1. The inner circle of children stand still, singing, while the outer marches, "round and round the village." 2. The outer circle stands still, while the inner circle marches "in and out the windows," the windows being formed by the children, well spaced apart. 3. The inner circle and outer circle face. Each child chooses the partner before him, making a low bow. 4. "Follow her to London," etc. The two circles march in opposite circle directions. 5. Reverse directions of circles. Children wave hands and sing, "Shake your hand and leave her."

1st Stanza



4th Stanza



THE MULBERRY BUSH

Moderato

1. Here we go round the mul - berry bush, The mul - berry bush, the mul-berry bush ;
 2. This is the way we wash our clothes, We wash our clothes, we wash our clothes ;
 3. This is the way we iron our clothes, We iron our clothes, we iron our clothes ;
 4. This is the way we scrub the floor, We scrub the floor, we scrub the floor ;

Here we go round the mul - berry bush, So ear - ly in the morn-ing.
 This is the way we wash our clothes, So ear - ly Mon-day morn-ing.
 This is the way we iron our clothes, So ear - ly Tues-day morn-ing.
 This is the way we scrub the floor, So ear - ly Wednesday morn-ing.

Ped. *

5 This is the way we mend our clothes,
 We mend our clothes, we mend our clothes ;
 This is the way we mend our clothes,
 So early Thursday morning.

7 This is the way we bake our bread,
 We bake our bread, we bake our bread ;
 This is the way we bake our bread,
 So early Saturday morning.

6 This is the way we sweep the floor,
 We sweep the floor, we sweep the floor ;
 This is the way we sweep the floor,
 So early Friday morning.

8 This is the way we go to church,
 We go to church, we go to church ;
 This is the way we go to church,
 So early Sunday morning.

Two circles of children facing each other.

The children in the inner circle represent (1) the mulberry bush ; (2) washtubs ; (3) ironing boards ; (4) pails ; (5) sewing machines ; (6) broom hooks ; (7) baking bowls ; (8) churches with steeples.

The children in outer circle (singing) (1) march around the mulberry bush ; (2) pretend to wash the clothes ; (3) iron ; (4) scrub ; etc.

To repeat game, reverse circles.

SECTION III
PIANOFORTE MUSIC, FOR MARCHES,
DANCES, RHYTHM GAMES, ETC.

MILITARY MARCH

CHARLES GOUNOD
From "Faust"

Tempo di marcia

f

1

2

SEE-SAW

A. G. CROWE

Tempo di valse

mp e legato

The first system of musical notation for 'SEE-SAW' is in 3/4 time, key of B-flat major. The treble staff contains a melody of half notes: B-flat, A, G, F, E, D. The bass staff contains a harmonic accompaniment of chords: B-flat major, A minor, G major, F major, E major, D major. The first measure of the bass staff has a 'x' over the first chord. The dynamic marking 'mp e legato' is placed above the first measure of the bass staff.

mf

The second system of musical notation continues the melody in the treble staff: C, B, A, G, F, E, D. The bass staff continues the harmonic accompaniment with chords: C major, B minor, A major, G major, F major, E major, D major. The first measure of the bass staff has a 'x' over the first chord. The dynamic marking 'mf' is placed above the fifth measure of the bass staff.

3

The third system of musical notation continues the melody in the treble staff: C, B, A, G, F, E, D. The bass staff continues the harmonic accompaniment with chords: C major, B minor, A major, G major, F major, E major, D major. The first measure of the bass staff has a 'x' over the first chord. A triplet of eighth notes (A, G, F) is marked with a '3' above it in the treble staff. The dynamic marking 'mf' is placed above the fifth measure of the bass staff.

mp

The fourth system of musical notation continues the melody in the treble staff: C, B, A, G, F, E, D. The bass staff continues the harmonic accompaniment with chords: C major, B minor, A major, G major, F major, E major, D major. The first measure of the bass staff has a 'x' over the first chord. The dynamic marking 'mp' is placed above the first measure of the bass staff.

cresc.

The fifth system of musical notation continues the melody in the treble staff: C, B, A, G, F, E, D. The bass staff continues the harmonic accompaniment with chords: C major, B minor, A major, G major, F major, E major, D major. The first measure of the bass staff has a 'x' over the first chord. The dynamic marking 'cresc.' is placed above the last measure of the bass staff.

The first system of the musical score for 'Soldiers' March' is written for piano. It consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes, ending with a *pp* (pianissimo) dynamic. The lower staff begins with a bass clef and the same key signature and time signature. It provides a harmonic accompaniment with chords and single notes, including some rests marked with an 'x'. The system concludes with a double bar line.

SOLDIERS' MARCH

Allegro ben marcato

ROBERT SCHUMANN

The second system of the musical score is in 2/4 time, with a key signature of one sharp (F#). It begins with a treble clef and a forte (*f*) dynamic, marked *non legato*. The melody is composed of eighth and sixteenth notes. The bass staff continues the accompaniment with chords and single notes. The system ends with a double bar line.

The third system of the musical score continues the piece in 2/4 time and F# key signature. It features a treble clef and a forte (*f*) dynamic. The melody includes a repeat sign. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

The fourth system of the musical score continues in 2/4 time and F# key signature. It features a treble clef and a forte (*f*) dynamic. The melody is composed of eighth and sixteenth notes. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

The fifth and final system of the musical score concludes the piece in 2/4 time and F# key signature. It features a treble clef and a forte (*f*) dynamic. The melody includes a repeat sign and ends with a final chord. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

THE HAND-ORGAN

Allegro

f

Musical score for 'THE HAND-ORGAN' by Peter I. Tchaikovsky. The score is in 6/8 time, key of B-flat major. It consists of four systems of two staves each. The first system starts with a treble staff and a bass staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a supporting line with dotted rhythms and chords. The second system continues the melody and bass line. The third system features a triplet in the treble staff. The fourth system concludes the piece with a double bar line.

MARCH OF THE TIN SOLDIERS

PETER I. TCHAIKOVSKY

Moderato alla marcia

pp

Musical score for 'MARCH OF THE TIN SOLDIERS' by Peter I. Tchaikovsky. The score is in 2/4 time, key of D major. It consists of two systems of two staves each. The first system starts with a treble staff and a bass staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a supporting line with dotted rhythms and chords. The second system continues the melody and bass line.

The first system of the piano score consists of two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some chords and rests. The first staff has a treble clef, and the second staff has a bass clef. The system concludes with a double bar line.

THE SONG OF THE CLOCK

THEODOR KULLAK

The second system of the piano score consists of three staves. The key signature changes to two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked *Allegretto* with a fermata over the first measure. The first staff has a treble clef, and the second and third staves have bass clefs. The music is marked *f* (forte) and *sempre staccato*. The system concludes with a double bar line.

THE ROCKING-HORSE

Allegretto

Two systems of piano accompaniment for 'THE ROCKING-HORSE'. The first system is marked *Allegretto* and *p*. The second system is marked *Ped.* and ***. Both systems feature a treble and bass staff in 6/8 time with a key signature of one sharp (F#).

FIFE AND DRUM

Tempo di marcia Old Morris Dance

Two systems of piano accompaniment for 'FIFE AND DRUM'. The first system is marked *f* and *Old Morris Dance*. The second system is marked *mp* and *D.C.*. Both systems feature a treble and bass staff in 2/4 time with a key signature of one sharp (F#).

SQUIRRELS

Allegro vivace

Two systems of piano accompaniment for 'SQUIRRELS'. The first system is marked *mp*. Both systems feature a treble and bass staff in 2/4 time with a key signature of one sharp (F#).

mf sfz sfz

This musical system contains the first four measures of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamic markings include *mf* at the beginning and *sfz* (sforzando) in measures 3 and 4.

FALLING SNOW

Andante con moto W. A. MOZART p

This system covers measures 5 through 8. The tempo is marked *Andante con moto* and the composer is identified as W. A. MOZART. The right hand has a flowing melody, and the left hand plays a steady accompaniment. A *p* (piano) dynamic marking is present at the start of measure 5.

f p

This system contains measures 9 to 12. The right hand continues the melodic development, and the left hand accompaniment remains consistent. Dynamic markings of *f* (forte) and *p* (piano) are indicated in measures 11 and 12 respectively.

mp p

This system covers measures 13 to 16. The right hand features a more active melodic line with some grace notes. The left hand accompaniment is steady. Dynamic markings of *mp* (mezzo-piano) and *p* (piano) are shown in measures 13 and 15.

f p

This system contains the final four measures (17-20) of the piece. The right hand concludes the melody, and the left hand provides a final accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are indicated in measures 18 and 19.

SAILING

CHARLES LECOCQ

Tempo di valse

p e legato

Ped. * *Ped.* * *simile*

cresc. *dimin.*

p

cresc.

f

TOSSING SNOW

LUDWIG VAN BEETHOVEN

Allegretto

p

1 2

TIPTOE MARCH

FRANZ JOSEPH HAYDN

Allegretto

p semplice *ten.*

sfz *mp*

ten. *p* *ten.*

GIANTS AND ELVES

Old French Air

Alla marcia

f *mp*

basso marcato

Fine

p

D.C.

DANCING BEARS

EDVARD HAGERUP GRIEG

Alla marcia

pp

f

pp

cresc.

p trem.

s fz

Ped.

SWINGING

CHARLES FONTAINE

Moderato

p legato

Ped.

*

Ped.

*

Ped.

*

1

2

Ped.

*

Ped.

*

Ped.

*

JUMPING THE ROPE

A. LOESCHORN

Allegretto grazioso

The first system of musical notation for 'Jumping the Rope' is written for piano in 6/8 time. The right hand features a melody with triplets and slurs, while the left hand provides a harmonic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *leggiere* (light), and a crescendo hairpin is present. The system concludes with a *p* (piano) marking and a final chord.

The second system continues the piece, maintaining the 6/8 time signature. It features similar melodic and harmonic patterns with triplets and slurs. Dynamic markings include *mf* and *p*, with a crescendo hairpin leading to the final measure.

ELEPHANTS

Andantino

The first system of musical notation for 'Elephants' is written for piano in 4/4 time. The right hand has a melody with slurs and rests, while the left hand plays a bass line with slurs and rests. A dynamic marking of *mf (no pedal)* is present. The system ends with a final chord.

The second system continues the piece in 4/4 time. It features similar melodic and harmonic patterns with slurs and rests. The system concludes with a final chord.

INDIANS

Allegro moderato

musical score for "INDIANS" by Robert Schumann. The score is in 2/4 time, key of B-flat major. It features a piano (mf) and a violin part. The piano part consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand. The violin part enters in the second measure with a melody that mirrors the piano's right hand. The piece concludes with a double bar line.

GALLOPING HORSES

ROBERT SCHUMANN

Allegro

musical score for "GALLOPING HORSES" by Robert Schumann. The score is in 6/8 time, key of B-flat major. It features a piano (mf) and a violin part. The piano part has a rhythmic accompaniment in the left hand and a melody in the right hand. The violin part enters in the second measure with a melody that mirrors the piano's right hand. The piece concludes with a double bar line. The score includes dynamic markings such as *mf*, *sf*, and *sf*. The final measure is marked "FINE".

FLYING

EMILE WALDTEUFEL
(Adapted)

Tempo di valse

p dolce e con tenerezza

legato

f *poco rit.* *p a tempo*

legato

f *pp*

Ped. *

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SAILING

CHARLES LECOCQ

Tempo di valsa

p e legato

Ped. * *Ped.* * *simile*

cresc. *dimin.*

p

cresc.

f

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return promptly.



